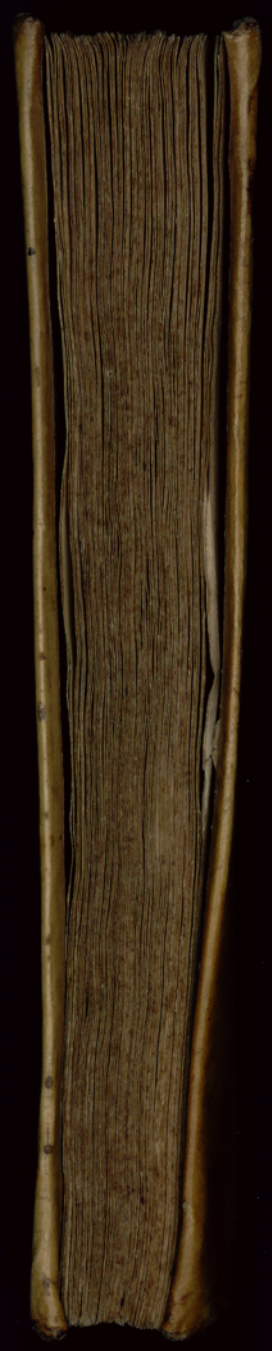


S

34





Tablatur de  
Guitarr

Tablatur de guitarr  
Par pour monsieur Dupille commis  
des quarant deniers au r<sup>g</sup> de l'eprou  
chez m<sup>r</sup> masevry auocat au parol<sup>r</sup>







anam V. 563.<sup>3</sup>

V<sup>F</sup> 4<sup>u</sup> 754<sup>3</sup> Suppl

TABLATURE DE  
GVITARRE.

1649

§

fol. 3. Chanson  
sur la paix

fol. 4. autre-

fol. 13. Sermon

fol. 22. Marcon

plus. Marcon  
cress

fol. 43.

Gustantun, en  
des miniers

fol. 44 benedicte

fol. 27.

chanson de la proude

fol. 28 v. Respognes

ff. 32. 33. la proude



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TABLA TVRE DE

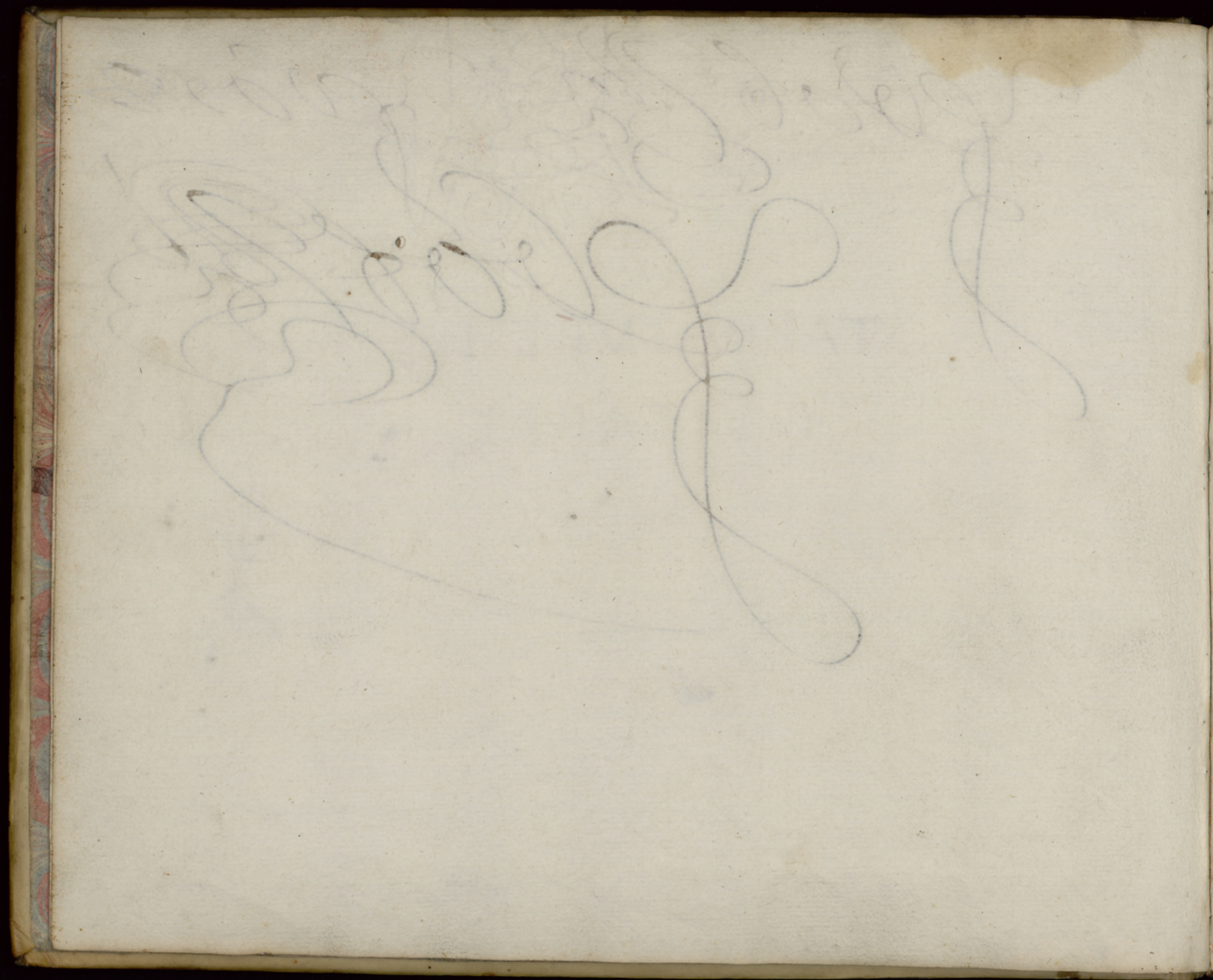
GUITARE

1040



Yours truly  
J. C. Smith

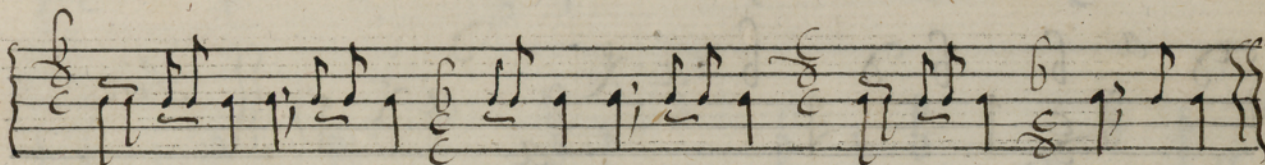
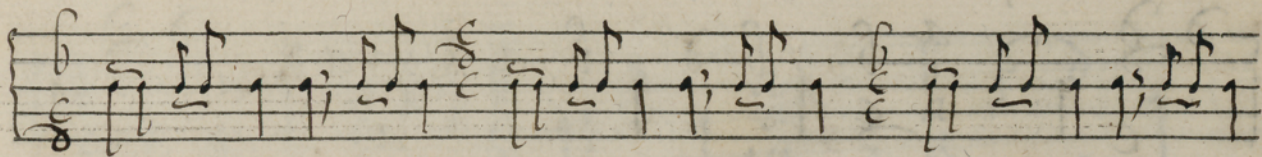
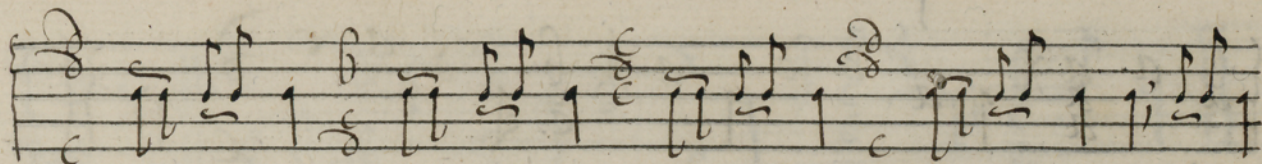
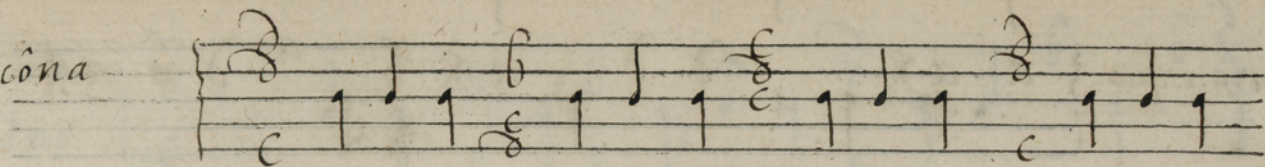




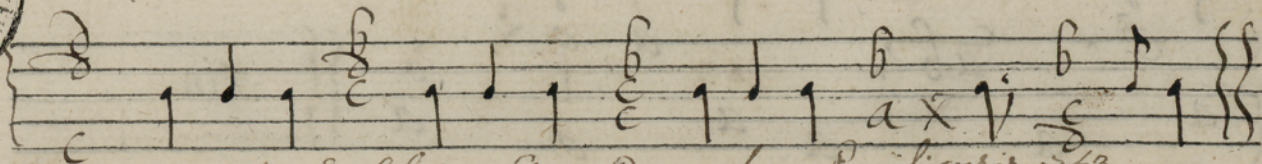
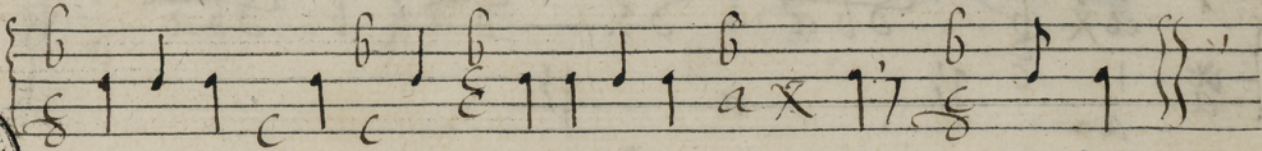


Chacôna

a



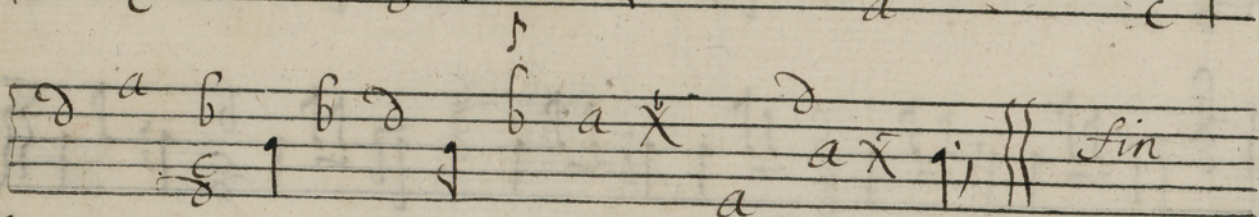
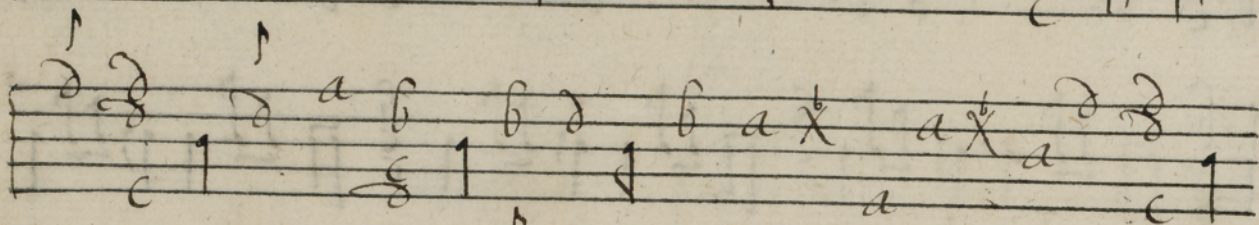
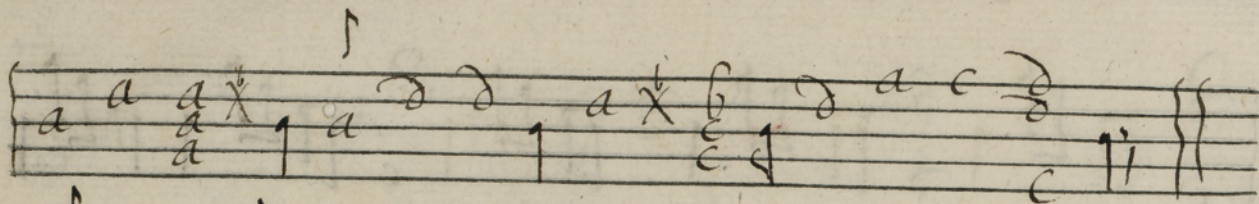
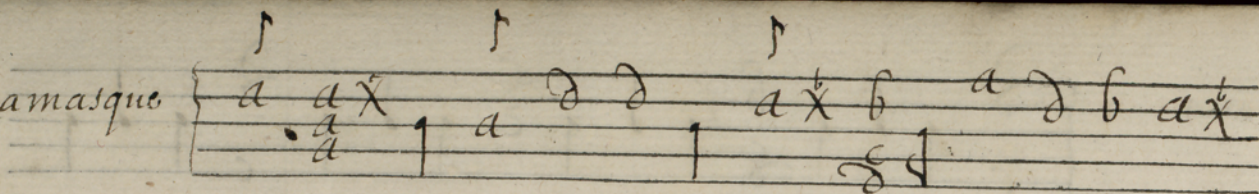
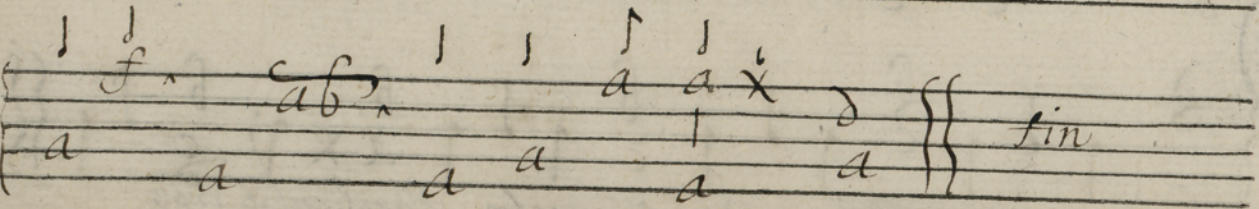
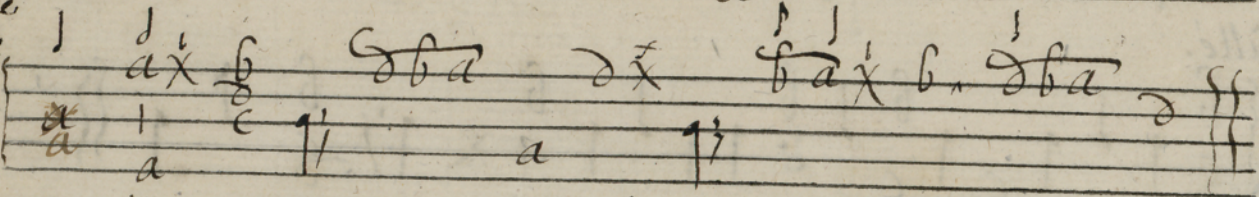
Passacâlle.





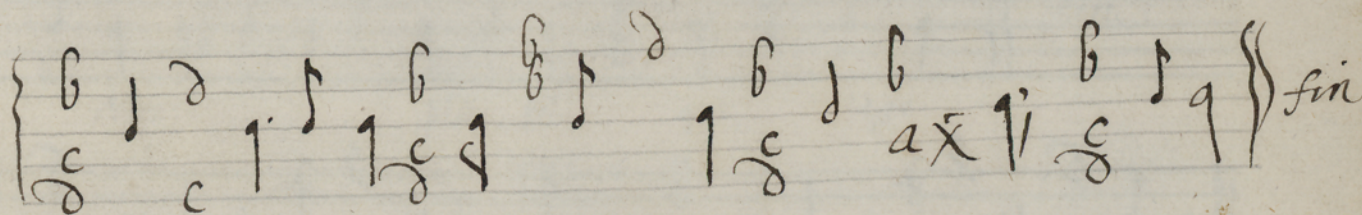
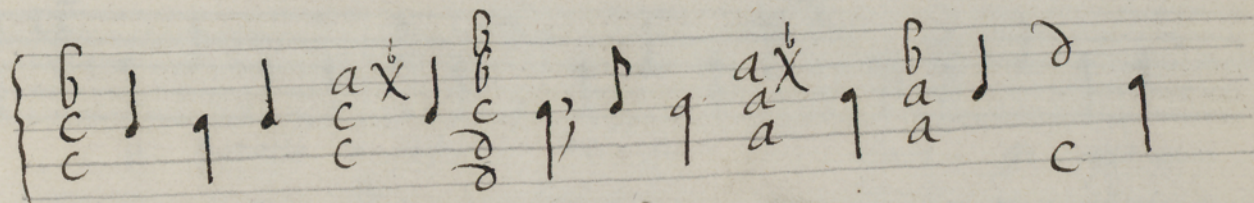
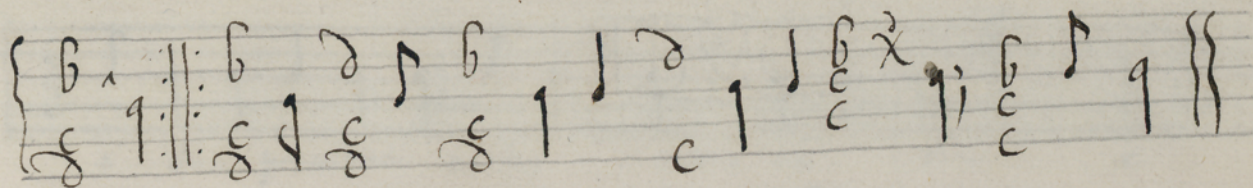
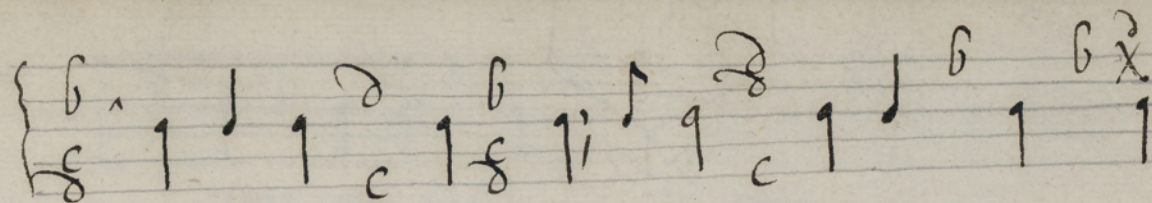
B

## Bergamasque

Boémienne  
Sarabande



Brancé de  
St Nicolas





Handwritten text, likely a title or header, appearing as bleed-through from the reverse side of the page. The text is mirrored and difficult to decipher.

Handwritten musical notation on a five-line staff, appearing as bleed-through from the reverse side. The notation includes various notes and rests.

Handwritten musical notation on a five-line staff, appearing as bleed-through from the reverse side. The notation includes various notes and rests.

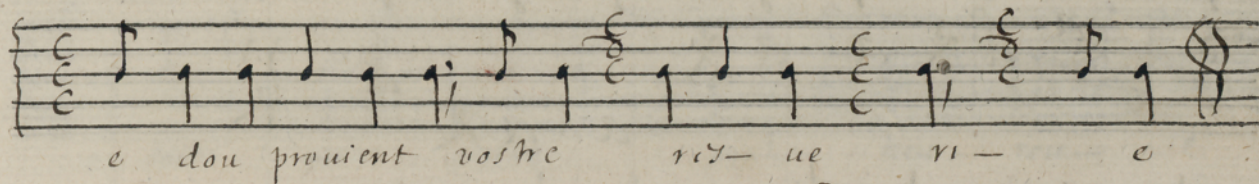
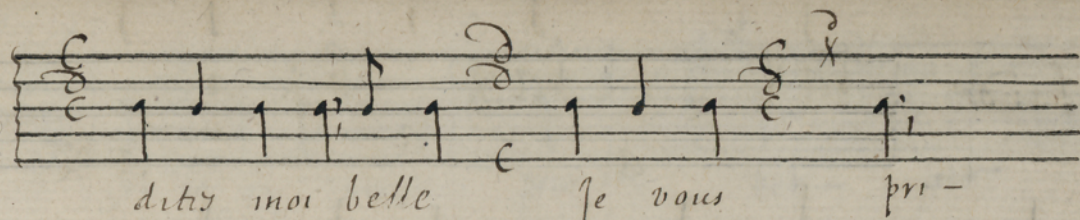
Handwritten musical notation on a five-line staff, appearing as bleed-through from the reverse side. The notation includes various notes and rests.

Handwritten musical notation on a five-line staff, appearing as bleed-through from the reverse side. The notation includes various notes and rests.

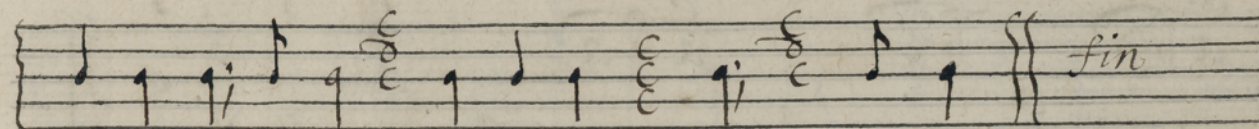
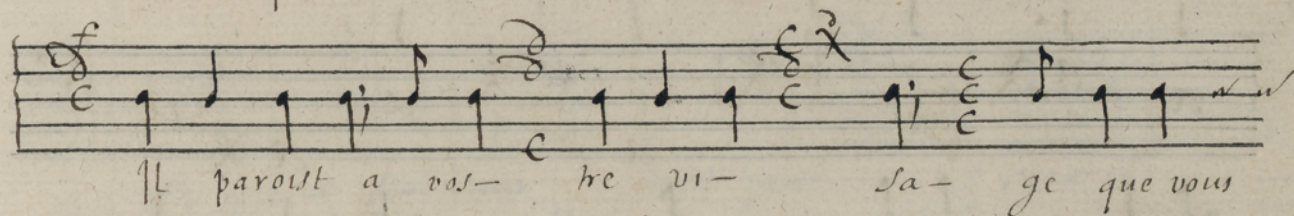
Handwritten musical notation on a five-line staff, appearing as bleed-through from the reverse side. The notation includes various notes and rests.



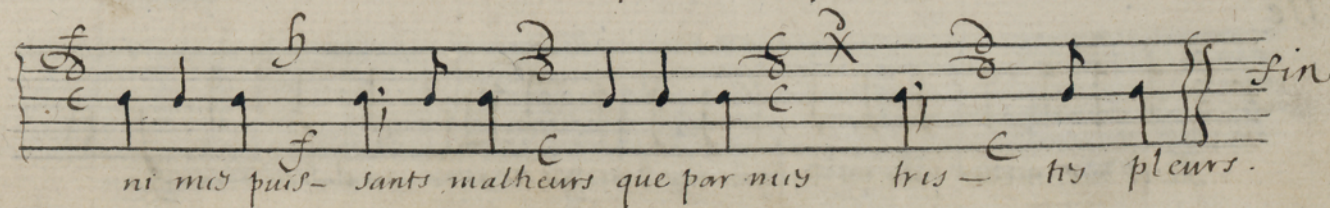
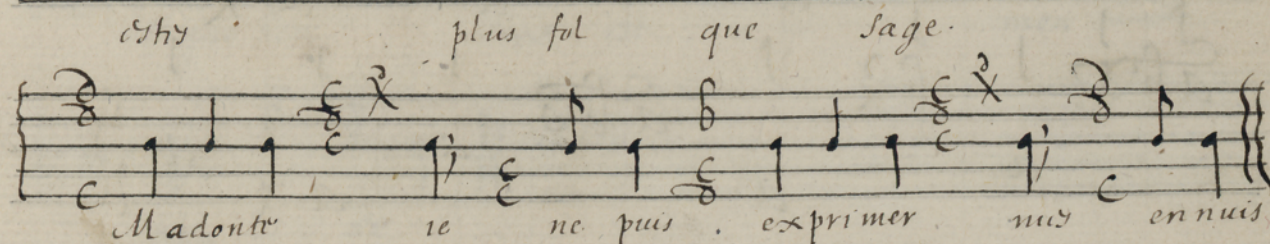
# Sarabande



## Reprise

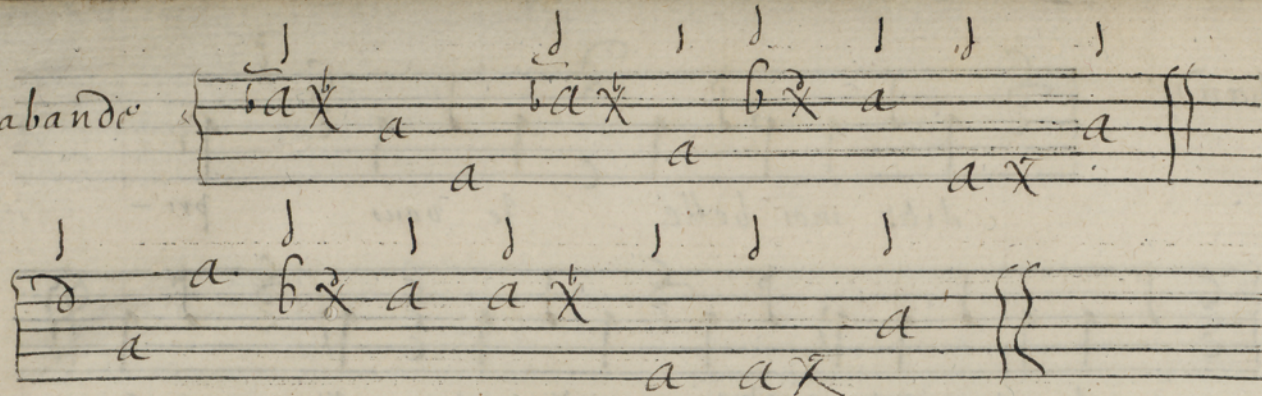


## Air

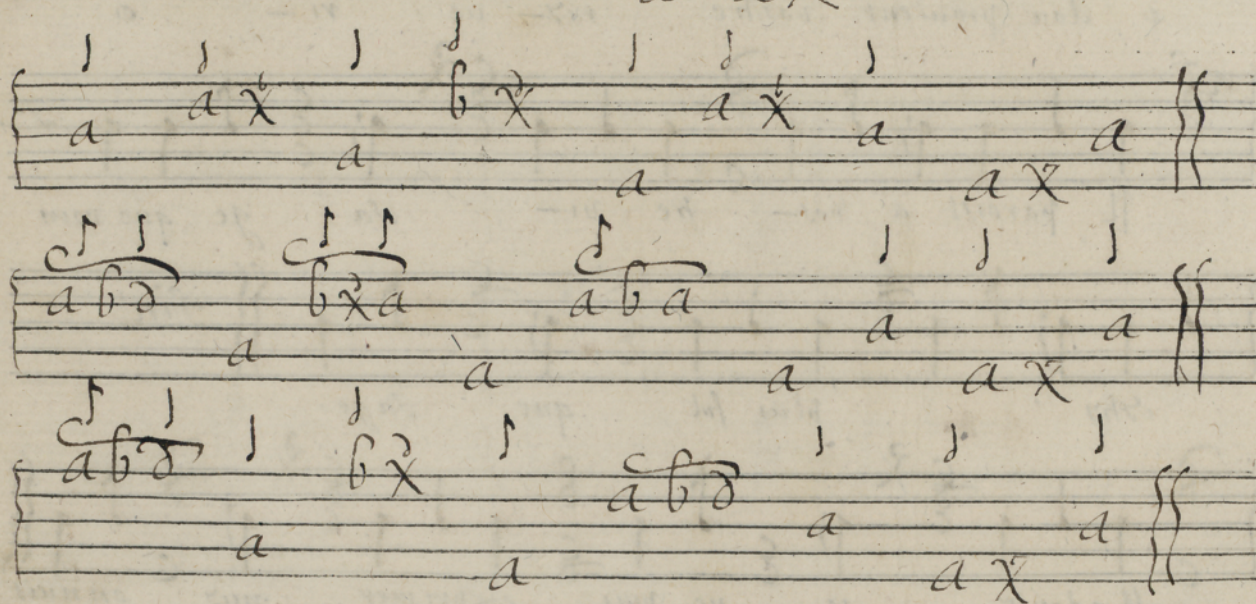




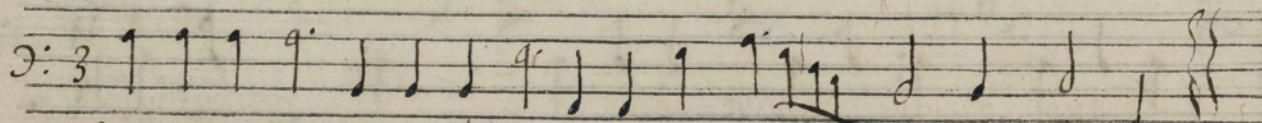
Sarabande



Suite



Basse

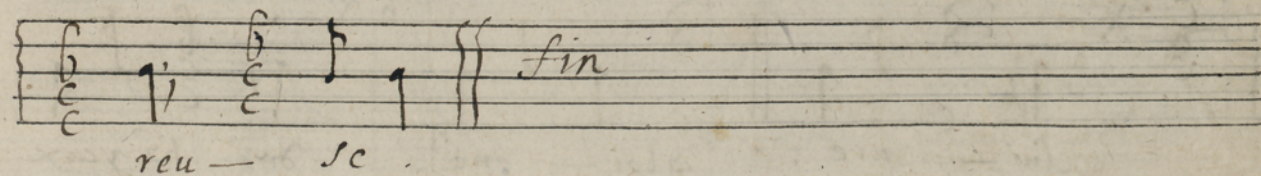
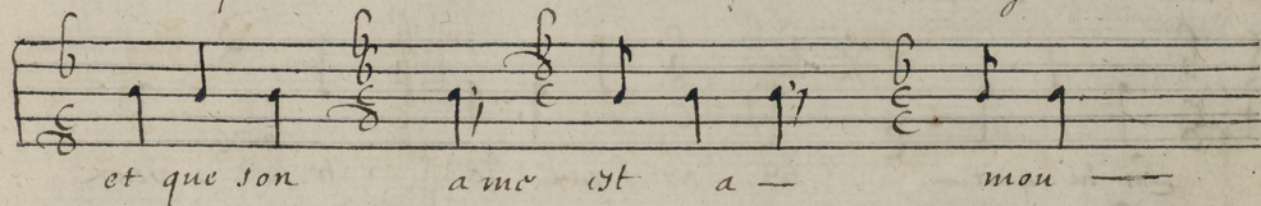
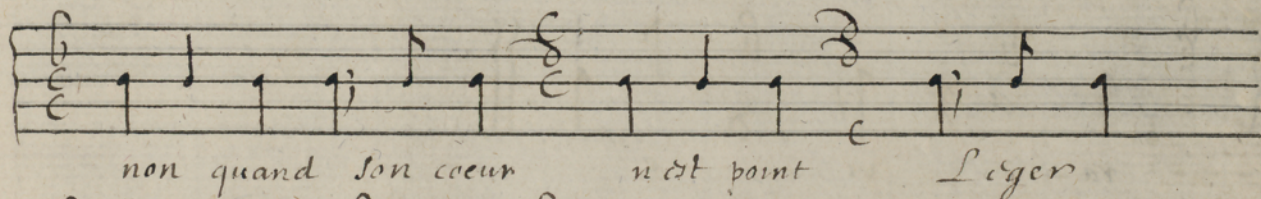
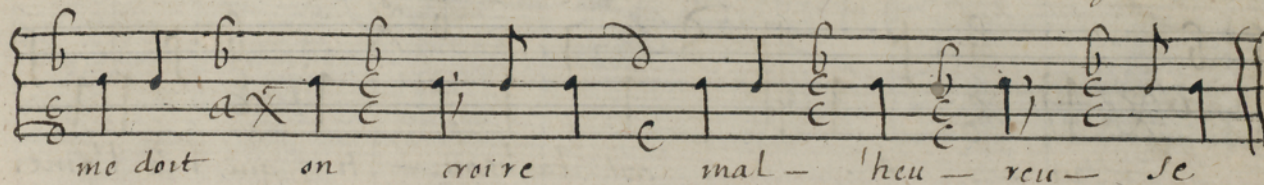
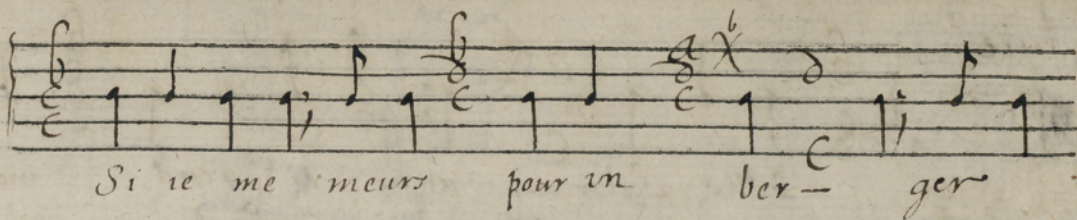


Si ie me meurt pour un berger me doit on croire mal-heu-reu-se

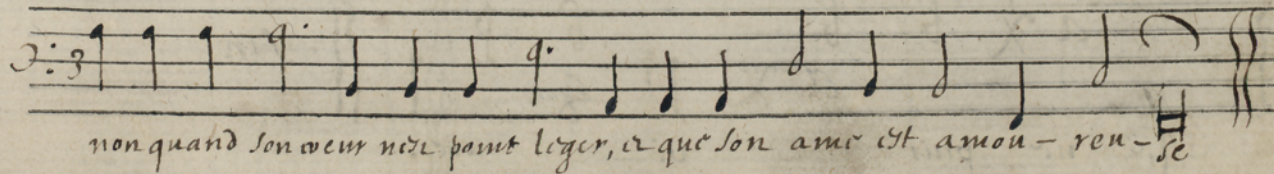


Sarabande de  
P. douillits  
Dialogue.

2



suite





*La Sylvie*  
*Sarabande*

Handwritten musical score for 'La Sylvie Sarabande'. The score is written on three systems of staves. The first system has a treble clef and a common time signature 'C'. The second system has a bass clef and a common time signature 'C'. The third system has a treble clef and a common time signature 'C'. The lyrics are written below the staves. The first system contains the lyrics 'Belle Syl- ui - e rend moi la'. The second system contains the lyrics 'vi - e . est ta beau - té qui m'a l'ame'. The third system contains the lyrics 'ra - vi - e'.

Belle Syl- ui - e rend moi la

vi - e . est ta beau - té qui m'a l'ame

ra - vi - e

*Reprise*

Handwritten musical score for 'Reprise'. The score is written on three systems of staves. The first system has a treble clef and a common time signature 'C'. The second system has a bass clef and a common time signature 'C'. The third system has a treble clef and a common time signature 'C'. The lyrics are written below the staves. The first system contains the lyrics 'Si tu quit - tes ces lieux je te veux'. The second system contains the lyrics 'Sui - ure . s'loi - gne de tes yeux'. The third system contains the lyrics 'le ne puis vi - ure . fin'.

Si tu quit - tes ces lieux je te veux

Sui - ure . s'loi - gne de tes yeux

le ne puis vi - ure . fin



La même  
à pinoz

3

Belle Syl- ui- e rend moi la vi- e

C'est ta beauté' qui m'a l'ame ravi- e.

Si tu quittes ces lieux ie te veux sui- ure.

Eloigne' de tes yeux ie ne puis vi- ure.

fin



Le Conseiller est a court  
Sa femme se n'pare  
Et d'ja p'pare  
Grand jeu pour l'honneur  
Le bourgeois d'humaine franchise  
En beumant d'autant  
En mangeant son delanche  
Compte a ses enfants  
La guerre de son temps

3.

A p'ndre bon en n'pos  
La polior de remise  
On vit en franchise  
En vuidant ses pots  
On void a chaque feste  
Au milieu du cours  
Madelon & pasquetti  
En leurs beaux atours  
En souliers de vellours

§

---



Petite Royale  
Courante.

4

Al-lons a Pa-ris, chers en-fants  
Vou Ca-tin et Ma-ro-hu a pre-sent La  
por-tu s'ouvre a tous vi-vants Les choy-nés  
Sont, dis-tin-dus tout est a l'ay-cart on ne  
void plus en ru-e, Le bourgeois ha-gard  
ar-me en la-que-max - fin

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. Some notes are marked with 'X' or have other annotations. The lyrics are written below the staves, with some words appearing above the notes. The piece concludes with a double bar line and the word 'fin'.

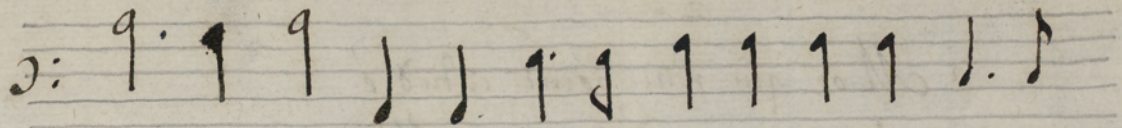


Air en  
batterie

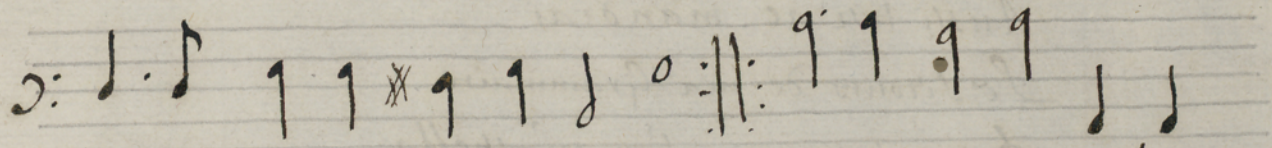
Il est vrai je sçai qu'en aimant on souffre inoy-  
Sam-ment qu'on est tous-jours en  
pei-ne: mais ma rai-son a beau disou-  
vir il faut mou-rir blessé des yeux de phi-lis-  
me-ne je serois bien fas-che d'en guerir.

fin

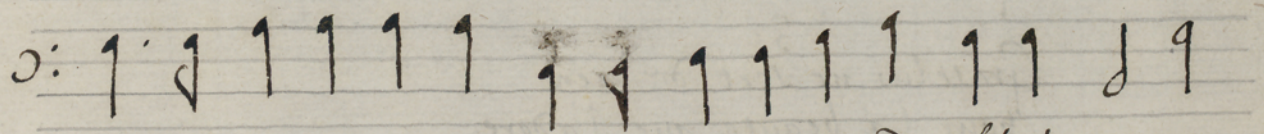


Basse. 

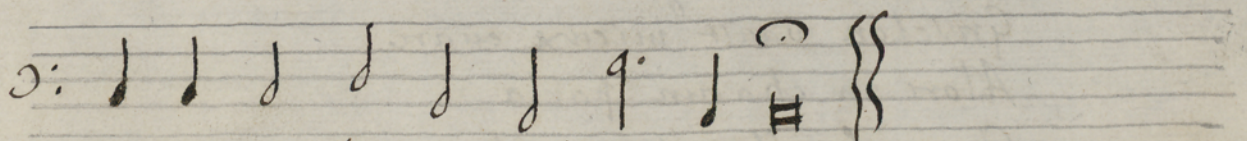
Il est vrai ie sçai qu'en aimant on souffre incommen-



ment qu'on est toujours en peine mais ma raison a beau



discourir il faut mourir blessé de yeux de Philis mene



Je serois bien fâché d'en guerir.

2.  
Je sçai bien que sa cruauté  
égale a sa beauté  
fait qu'elle est inhumaine  
mais ma raison.

3  
Sa rigueur me met au tombeau  
mais quoi rien de plus beau  
ne peut m'oster la vie  
Mais le destin de mon amitié, de la mortie  
Donnera beaucoup plus d'ennie  
Que ma mort ne fera de pitié



Moi qui n'ai point étudié  
 pour juger de cette affaire  
 Aussi tost ie mandiai  
 Le Secours de ma Grammaire  
 Pour témoin l'on m'appella  
 Janeton dit grosela &c.

3.  
 Groselus ne sert de rien  
 pour la beauté que l'adore  
 Grosela feroit grand bien  
 Groselon vault mieux enore  
 Alors in chacun parla  
 Qu'on laisseroit grosela  
 Que Groselus n'est pas bon  
 Et qu'on prendroit groselon

\$

---



Chanson  
a danser.

Sous nos he orme a a ma - tin trois filles  
pour sea - uoir comme en la - tin se nomoit  
ont pris que - rel - le. pour ti-mong l'on m'ap -  
vne gro - seil - le  
pet - la lan - ne - ton dit gro - se - la  
gro - se - lus dit Ma dr - lon , et Ca - tau dit  
Grose - lon .

fin



Chanson  
a danser

Robin est d'humour, gentil - le

la bon esprit, chante ou il vit

quand il est pris d'un ne fil - le, et sans chere

au mois de Mai Robin veult planter le mai.

fin



Il scait la cajollerie  
 Et les compliments  
 Quelque fois il ment  
 mais ce n'est que drolerie  
 Et sans estre au mois de Mai  
 Robin vult planter le mai

3.

Sont Maistrisse ou Servante  
 Il n'importe pas  
 Il met ton a bas  
 de la moindre il se contente  
 & sans estre tel.

4.

Un jour trouua Guillemete  
 Gardant ses moutons  
 Il lui prit ses tetons  
 La jecta sur l'herbette  
 Et sans estre au mois de Mai  
 Robin lui planta le mai

§

---



J'ai nom fourbinon  
 J'ai nom fourbinon  
 Approche bon homme Lan tan tur Lur Lure  
 Fourbi le moi donc  
 Lan tan tue luron.

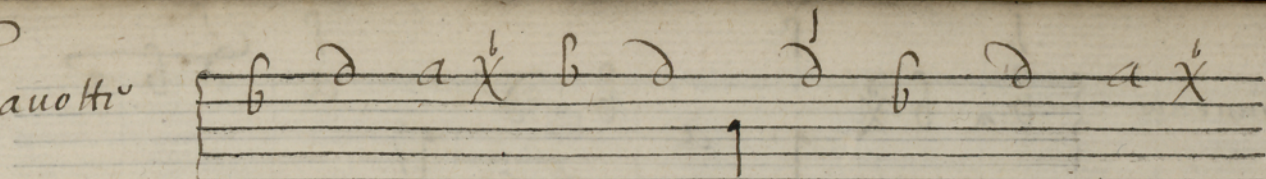
Fourbi le moi donc  
 Fourbi le moi donc  
 Je n'oserois mais risse Lan tan &c.  
 Nous serions en prison  
 Lan tan tue luron.

Nous serions en prison  
 Nous serions en prison  
 Boute vater boute  
 Lan tan tue lur Lure  
 Nous en sortirons  
 Lan tan tue luron.

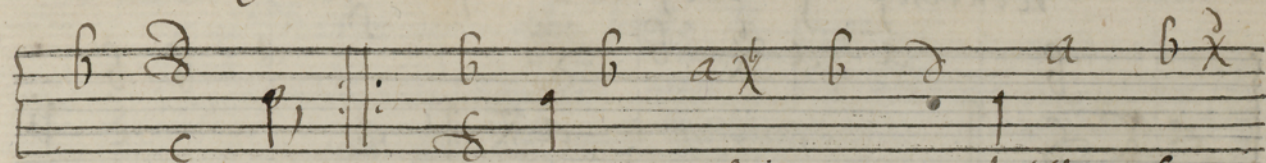


Cavotti

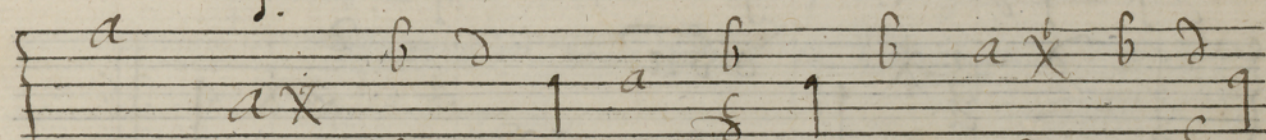
8



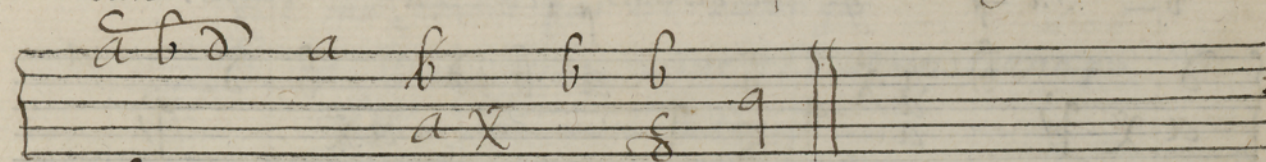
O valet va — lit comment as



tu nom par ma foi mais — trisse lan

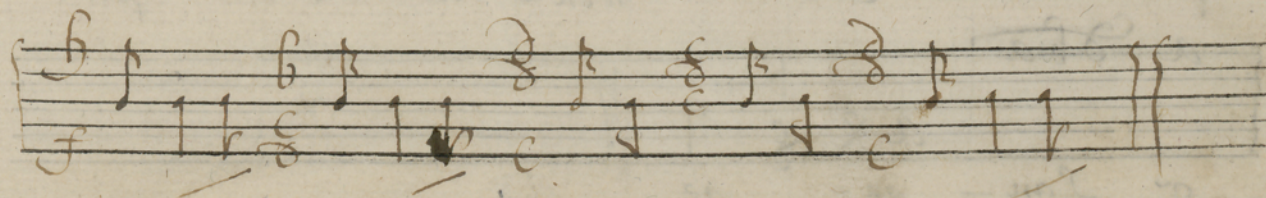
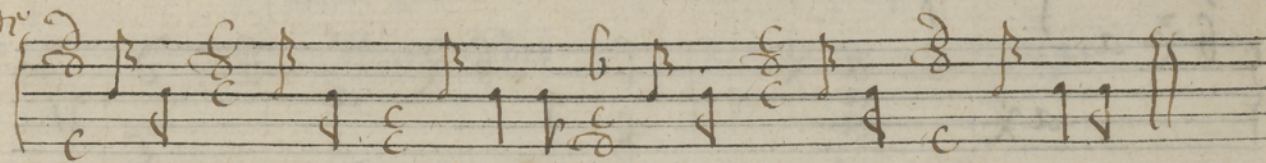


tan tur sur su — re j'ai nom fourbi — non



lan tan tur su — ren.

Entrée de  
ballet





Air nouveau

1. *N'en-ten-drez-vous point ce Lan- ga-ge*

*ga-ge qu'on doit Phi-lis faut il mettre en v- la- ge le discours de la voix.*

*mon coeur a devant vous souspire' sous- pire mille fois n'en-ten-drez-vous point a Lan- ga-ge.*



2.

N'est

Philis vous esz belle & sage

Voyez vous pas sur mon triste visage

ce que je veux dir vous

Je Suis a tout momem a vos pieds a genoux

N'entendre vous point ce Langage

3.

Ne me faites pas at outrage

Si vos beaux yeux m'ont reduit en seruage

Escoutez mes discours

O Dieu faut il se plaindre & parler a des sourds

N'entendre vous point ce Langage.



Nos jours qui sont limités  
 Et qui sont si bieu comptés  
 Par la mort qui ne n'oublie  
 Elle se vira de nous  
 N'ayant joui de la vie  
 Nous ne serons que des fous

3.

La mort dira à lui ci  
 N'avoit rien que du souci  
 Jamais il ne vouloit boire  
 Il n'aimoit que les hydors  
 C'est pourquoi la troupe noire  
 Se saisira de son corps

4.

Alors le grand Lun fer  
 Fera retentir l'enfer  
 Et d'une voix effroyable  
 Il prononcera ces mots  
 Tourmenté ce misérable  
 Il a méprisé les pots.

Nous n'en aurons à danger  
 Car pour boire et pour manger  
 Sera toujours nostre ennemie  
 Et même jusque a la fin  
 Nous rouverons nostre vie  
 Parmi les pots & le vin

6

Fin



Chanson  
à boire

pour rendre nos vœux con- tents, faut  
tousjours pas- ser le temps Aussi bien  
Faut qu'il s'écoule, et qu'il est le plus  
fin dont la vi- e rou- le rou- le  
parmi les pots & le vin



Branle de  
Normandie

Un beau garçon se pnt en — hr pour — hr  
mon serui hr de qui l'oreille pen dan — hr me  
fait dir — ia mal au coeur. Et quand mon pe — re  
Se vou — dra ie Scai m remedi a cr — la .

fin



On dit quil n'est point colere  
Qu'il est sage, & bien nourri  
C'est assez pour un bon frere  
Et non pas pour un mari  
Et quand mon pere &c.

3.

Je ne sçai si ie devine  
quelle en sera la fin  
Car il a plustost la mine  
D'un courrou que d'un moulin  
Et quand mon pere &c.

4. Pour consoler ma misere  
On me dit quand ie me plains  
Qu'il me veult traiter en frere  
Mais or tout or que je crains  
Et quand mon pere &c.



Vau de  
Ville

Handwritten musical notation for a song. The notation uses letters (b, a, x) and symbols (s, g, v, l, c) to represent notes and rests, with lyrics written below. The piece concludes with "fin".

qui veut avoir en pi- re sur la Ca- tau

Il n'a rien qu'à lui di- re montz en haut

montz en haut m'amour montz en haut.

fin



Branle de la  
Musette.

12

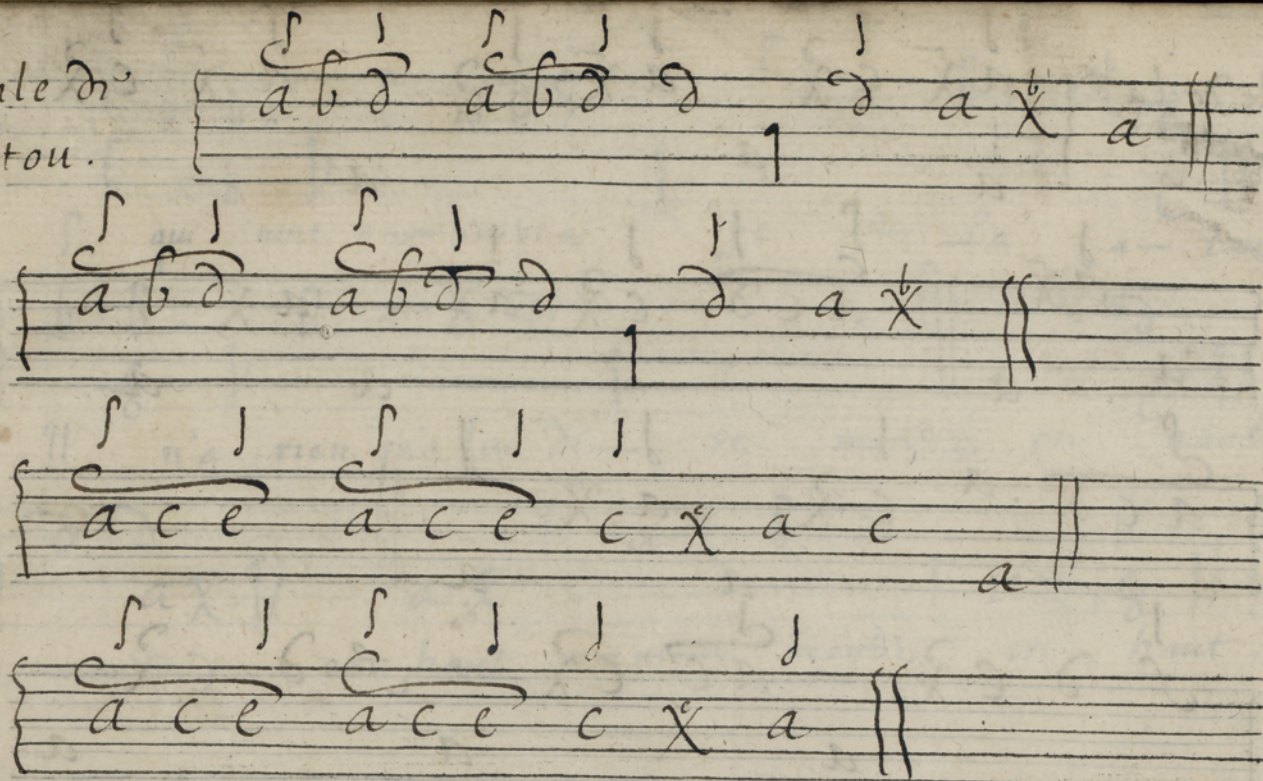
Handwritten musical notation for the first system of the "Branle de la Musette". The notation is written on two staves. The upper staff contains a sequence of notes:  $\overset{\text{J}}{\text{a}} \bar{\text{x}} \overset{\text{J}}{\text{c}} \bar{\text{x}} \overset{\text{J}}{\text{a}} \bar{\text{x}} \overset{\text{J}}{\text{c}} \bar{\text{x}} \overset{\text{J}}{\text{a}} \bar{\text{x}} \overset{\text{J}}{\text{c}} \bar{\text{x}}$ . The lower staff contains a sequence of notes:  $\text{a} \text{ a} \text{ a}$ . The notation is written in a cursive style with various accidentals and bar lines.

Suite

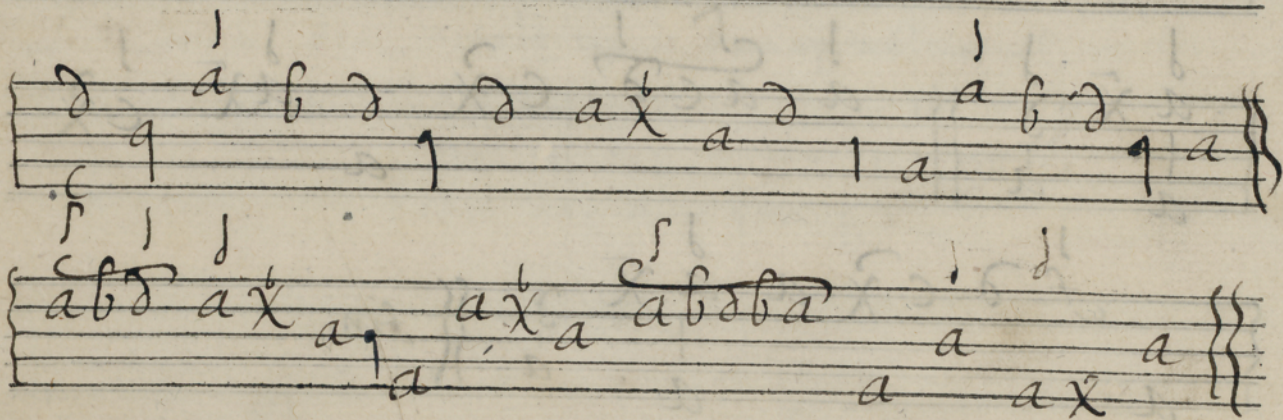
Handwritten musical notation for the second system of the "Suite". The notation is written on two staves. The upper staff contains a sequence of notes:  $\overset{\text{J}}{\text{f}} \bar{\text{d}} \overset{\text{J}}{\text{c}} \bar{\text{x}} \overset{\text{J}}{\text{a}} \bar{\text{c}} \overset{\text{J}}{\text{c}} \bar{\text{x}} \overset{\text{J}}{\text{f}} \bar{\text{d}} \overset{\text{J}}{\text{c}} \bar{\text{x}}$ . The lower staff contains a sequence of notes:  $\text{a} \text{ a} \text{ a}$ . The notation is written in a cursive style with various accidentals and bar lines. The system concludes with the word "fin" written in a decorative flourish.



Brantle de  
Poitou.



Suit





17 juin  
1646

La victoire a de-ma-né de est ce le prin-  
ce de Condé le le pre-nois pour son pere  
Le-re lan le-re lan Le-re Le-re  
La a Le-ri-da.

Quand le courrier arriva  
Le Cardinal demanda  
Le prisonnier il dans la biere  
Le-re lan &c.

Si Les prisonniers faisoient bien  
Ils feroient a M.  
un vœux de beneviere  
Le-re lan &c.



Le plus souuent a la cour  
 Si l'on baise par amour  
 Un seul bruit et pouuante  
 Moi je baise quand ie veux  
 Ma petite seruante.

Ce n'est qu'à forcer de pndents  
 Que ces jeunes courtoisans  
 Carissent leurs amantes  
 Mais vingt ans tous les ans  
 payem bien ma seruante.

Ces dames n'ont rien d'arreste'  
 Le plus souuent par leur beaute'  
 rendem l'ame inconstante  
 Mais iue la fermete'  
 de ma jolie seruante.



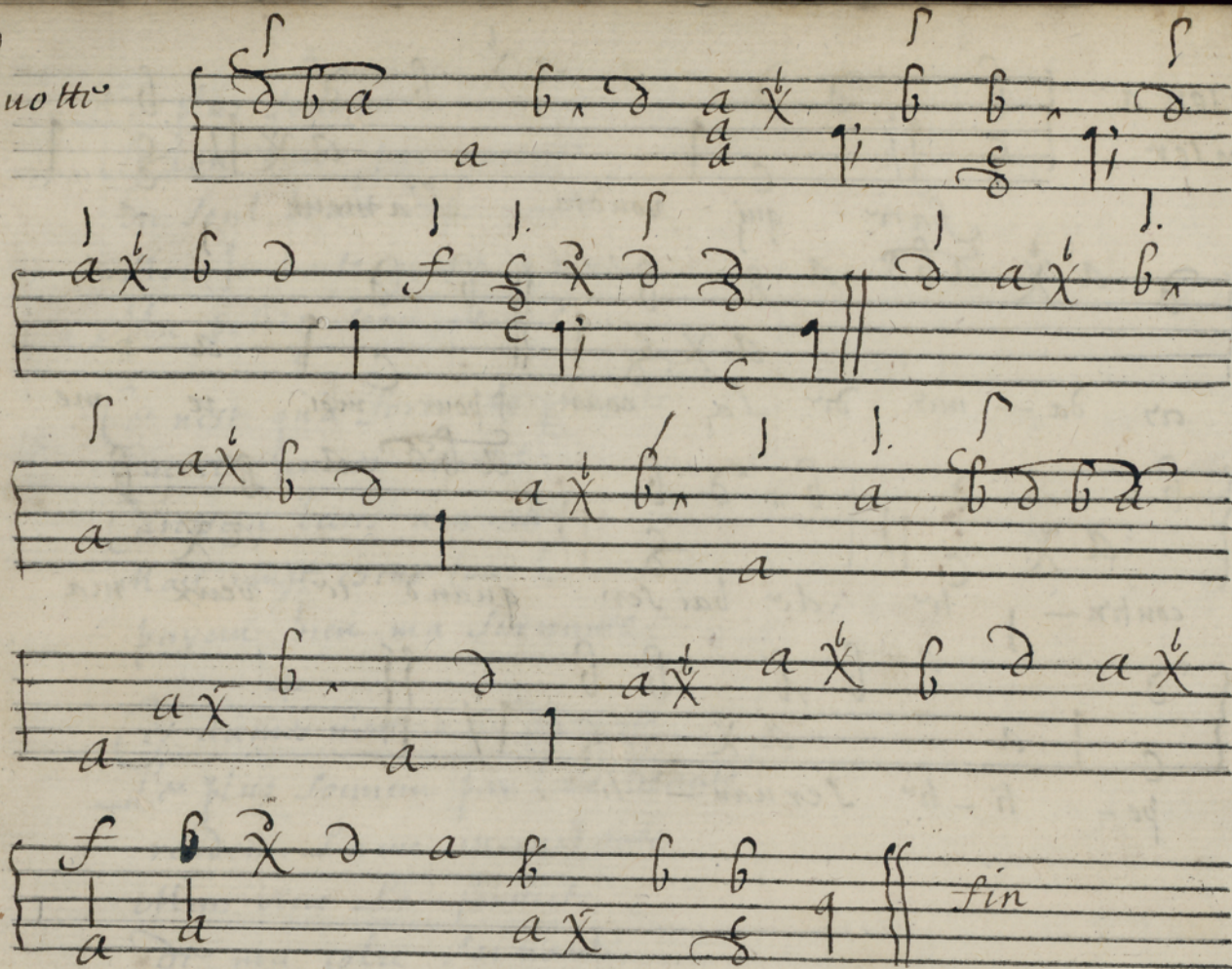
Chanson a  
danser

14

a a X b d a  
 a X i i c 1 a X i i s 1  
 a X a b d a b b d a a b d a a  
 a X s i || b d a  
 a X s i || c 1 a  
 a da - me de la cour s pour moi ie me  
 a X c i | b d b a b d a b b  
 a X s i | s i a X  
 contin - ti de bai ser quand ie veux ma  
 a b b b  
 c 1 a a X s i || ||  
 pe - ti - ti seruan - ti .



Canotti





Vau dr<sup>e</sup> ville

ville { ḍ ẋ f j ḍ ẋ ḍ ẋ f j  
Gran Que- nip — pe ; gran que =  
ḍ ẋ b a a ẋ b ḍ  
1 a g 1 a ẋ 1 :||:  
nip — pe , pour quoy bois tu tant ?  
a b d̄ d̄ d̄ a b d̄ a ẋ  
1 a ẋ a  
Le vin est si cher nous n'avons point d'argent  
a b d̄ a b a ẋ a b d̄ a b d̄ ba a || fin  
Je ne m'en ~~passe~~ la la la Je ne m'en ~~passe~~ a ẋ  
*Scaurois Scaurois passer.*



Saut il qu'un malheur eternal  
De mes plaisirs arreste ainsi le cours  
Mon mal est il si criminel  
Saut il mourir sans espoir de secours  
Et tout prest de perdre le jour  
Vous m'ordonnez de cacher mon amour



*Courant*

16

Cruel Tyran de mes de- sirs  
 fâcheux ris- sèst qui me fâche mon- rix

*reprise*

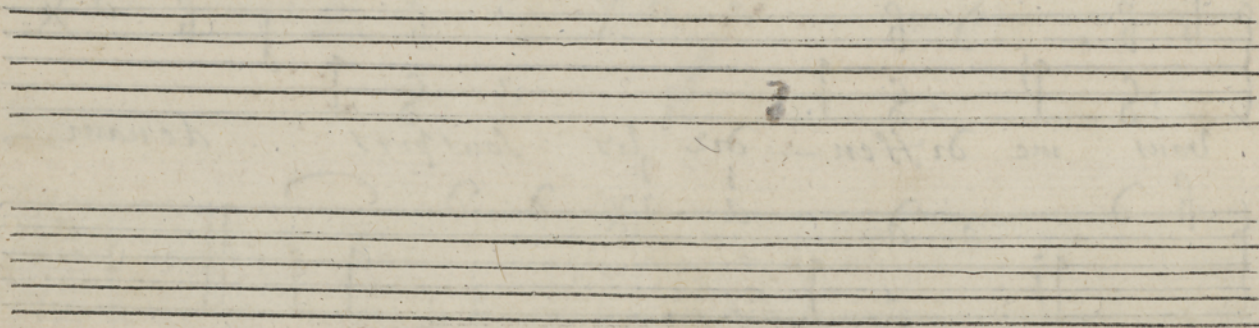
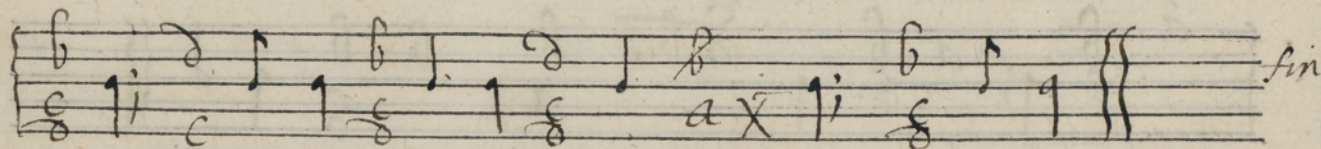
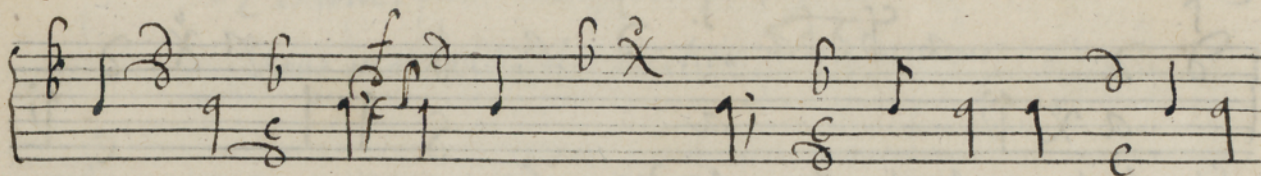
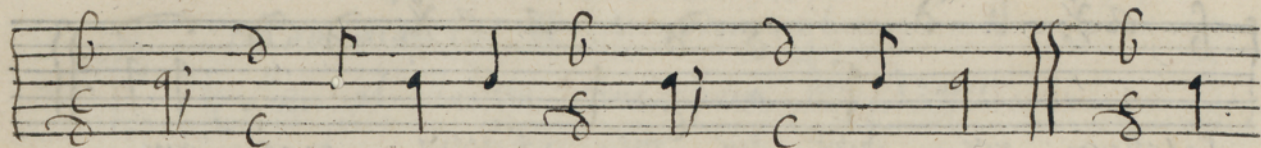
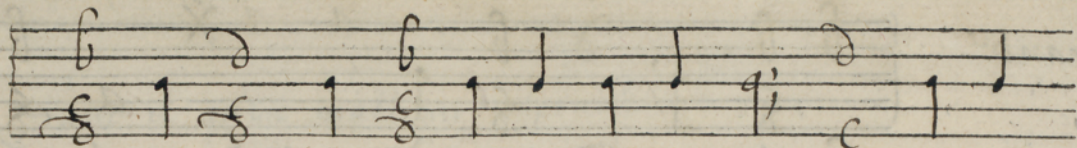
Et tout prst de perdre le jour vous m'or-  
 fin

*repetition*

donz de ca- cher mon a- mour.  
 vous me dis- sen- diz les souspirs de van-  
 l'objet qui me peut ser- vir



*Lig feullantins.*  
*en batterie.*





Les mêmes  
a pinoz.

Handwritten musical notation on a five-line staff. The notes are written in a stylized, cursive script. Above the staff, there are some letters and symbols: 'a', 'a b d', 'a', 'X', 'a', 'f'. Below the staff, there are some letters and symbols: 'a', 'g', 'q'. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The notes are written in a stylized, cursive script. Above the staff, there are some letters and symbols: 'a', 'X', 'b', 'd', 'a', 'b', 'd', 'd'. Below the staff, there are some letters and symbols: 'a', 'X', 'q', '||:'. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The notes are written in a stylized, cursive script. Above the staff, there are some letters and symbols: 'a', 'X', 'b', 'd', 'a', 'X', 'f', 'd', 'b', 'X', 'b', 'b', 'd'. Below the staff, there are some letters and symbols: 'a', 'a', 'g', 'q'. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The notes are written in a stylized, cursive script. Above the staff, there are some letters and symbols: 'a', 'a', 'X', 'd', 'b', 'b', 'a'. Below the staff, there are some letters and symbols: 'a', 'X', 'a', 'X', 'g', 'q', '||'. The notation includes various note values and rests.

fourre on me fourre aux feullanti — ncy.

fin



Le monde  
a peine  
de voir  
un jour  
de sa vie  
de sa mort

Le monde  
a peine  
de voir  
un jour  
de sa vie  
de sa mort

Le monde  
a peine  
de voir  
un jour  
de sa vie  
de sa mort

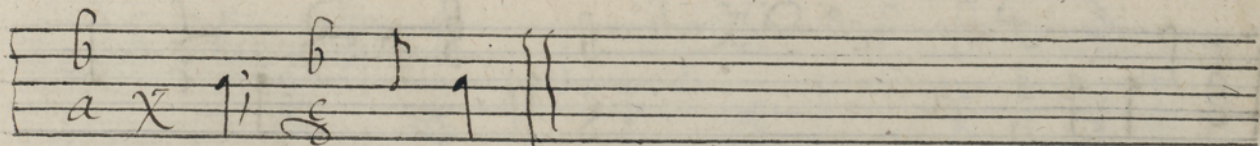
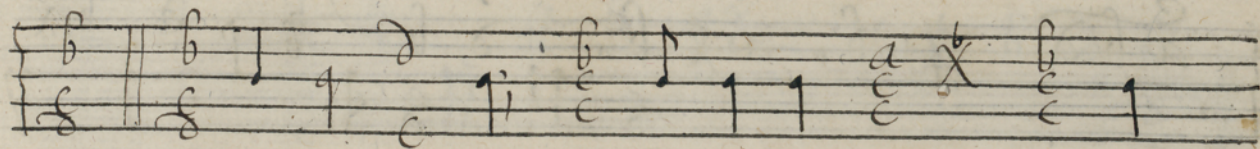
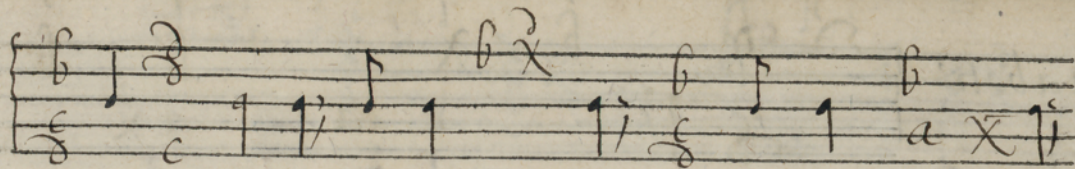
Le monde  
a peine  
de voir  
un jour  
de sa vie  
de sa mort

Le monde  
a peine  
de voir  
un jour  
de sa vie  
de sa mort

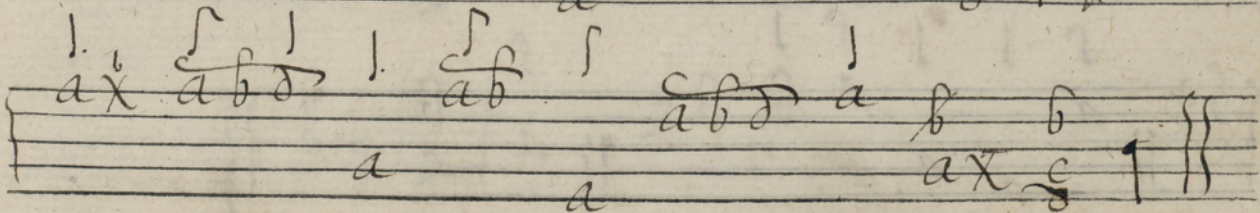
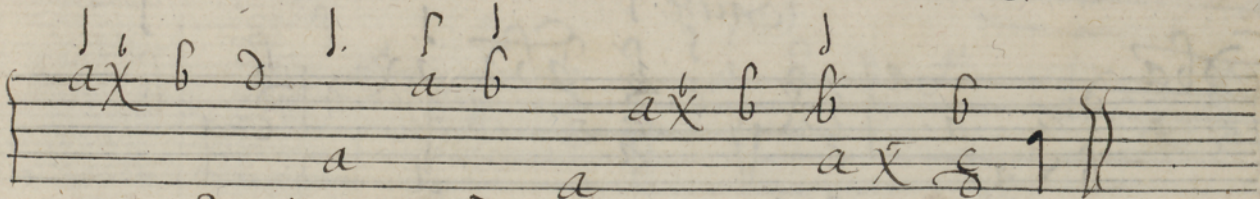
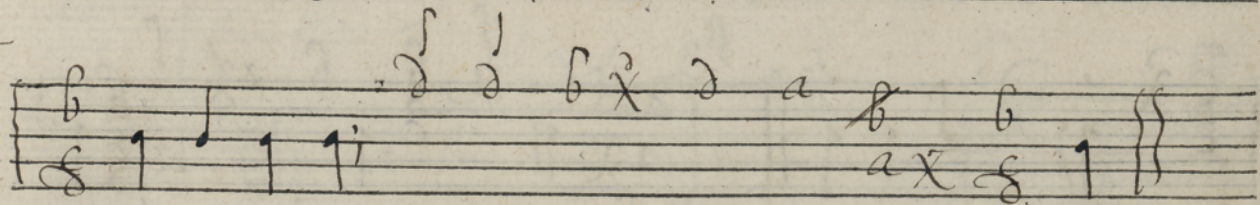


Dame Françoise  
Sarabande  
en battene

18



a pinc





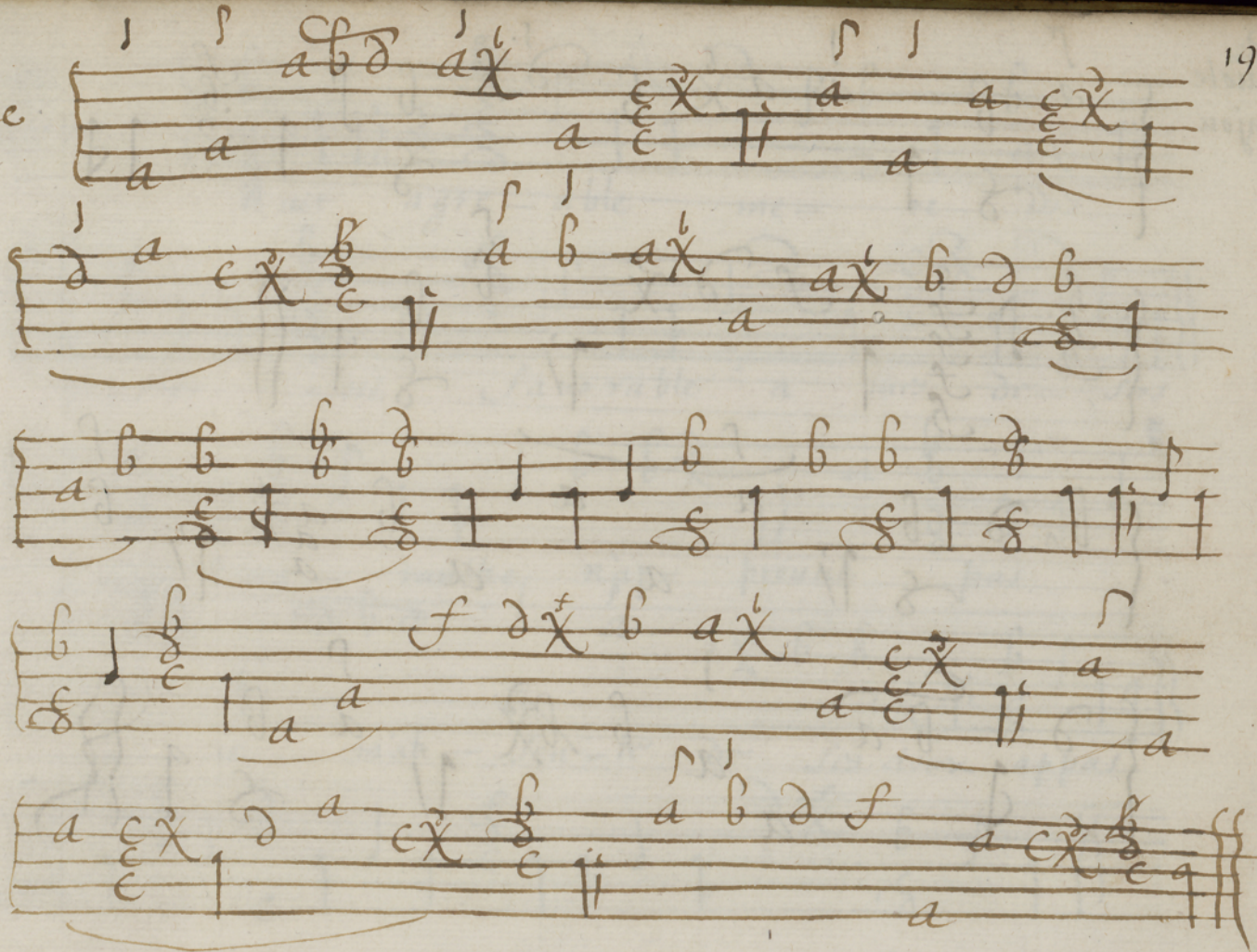
Sachabotr

Handwritten musical score for a piece titled "Sachabotr". The score is written on six staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals, along with letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) indicating pitch and rhythm. The score is divided into two sections: "Sachabotr" and "Suite". The "Suite" section begins with the word "Suite" written above the staff. The notation is highly stylized and appears to be a form of shorthand or a specific dialect of musical notation. The paper is aged and shows some staining.



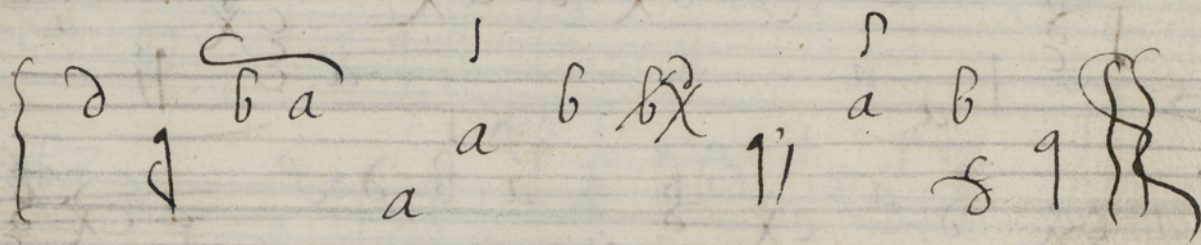
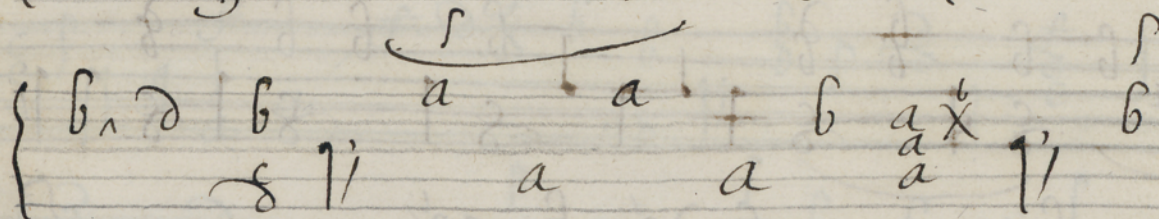
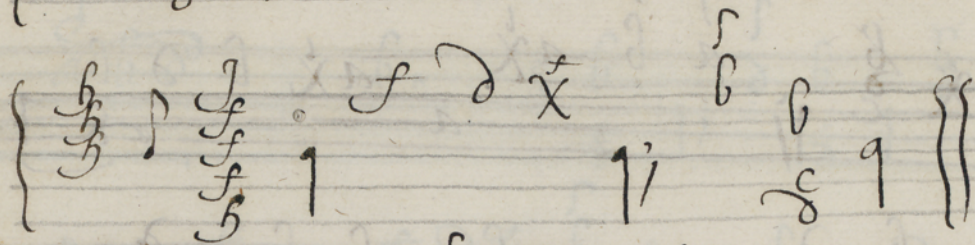
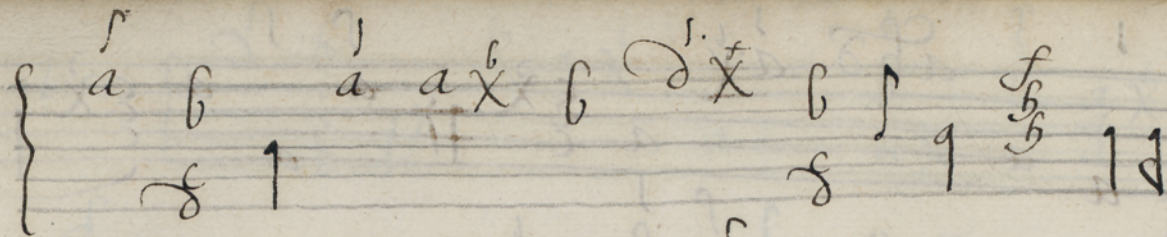
La  
pauane

19





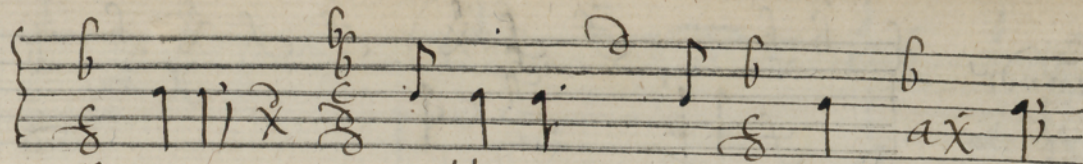
Gauche  
d'Anjou



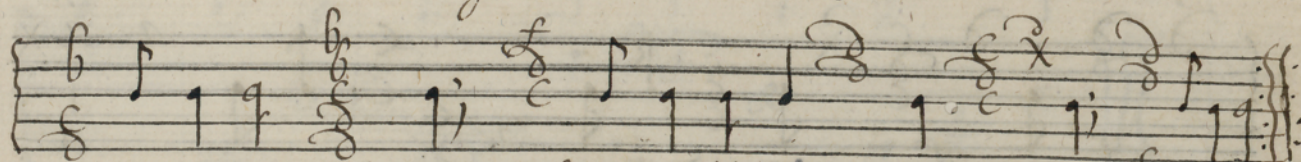


Air en  
batterie

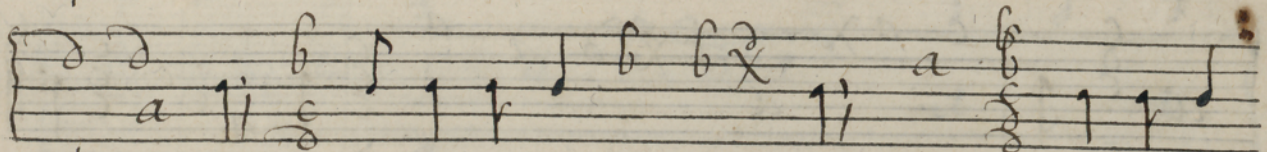
20



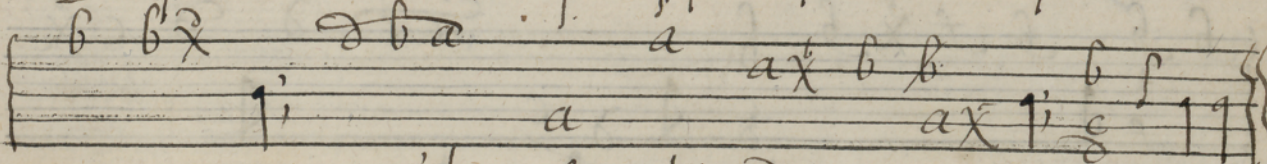
Nuit agre-able me-re dis



plaisirs Sois fauo-able a mes di-sirs

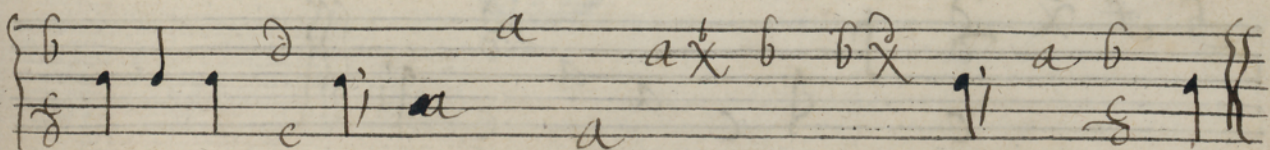
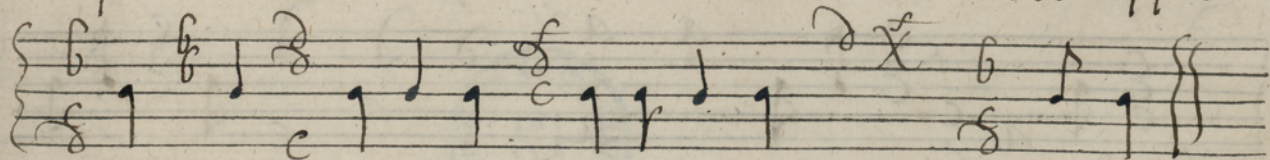


Puisqu' Ama-ranthe n'ap-prouve pas



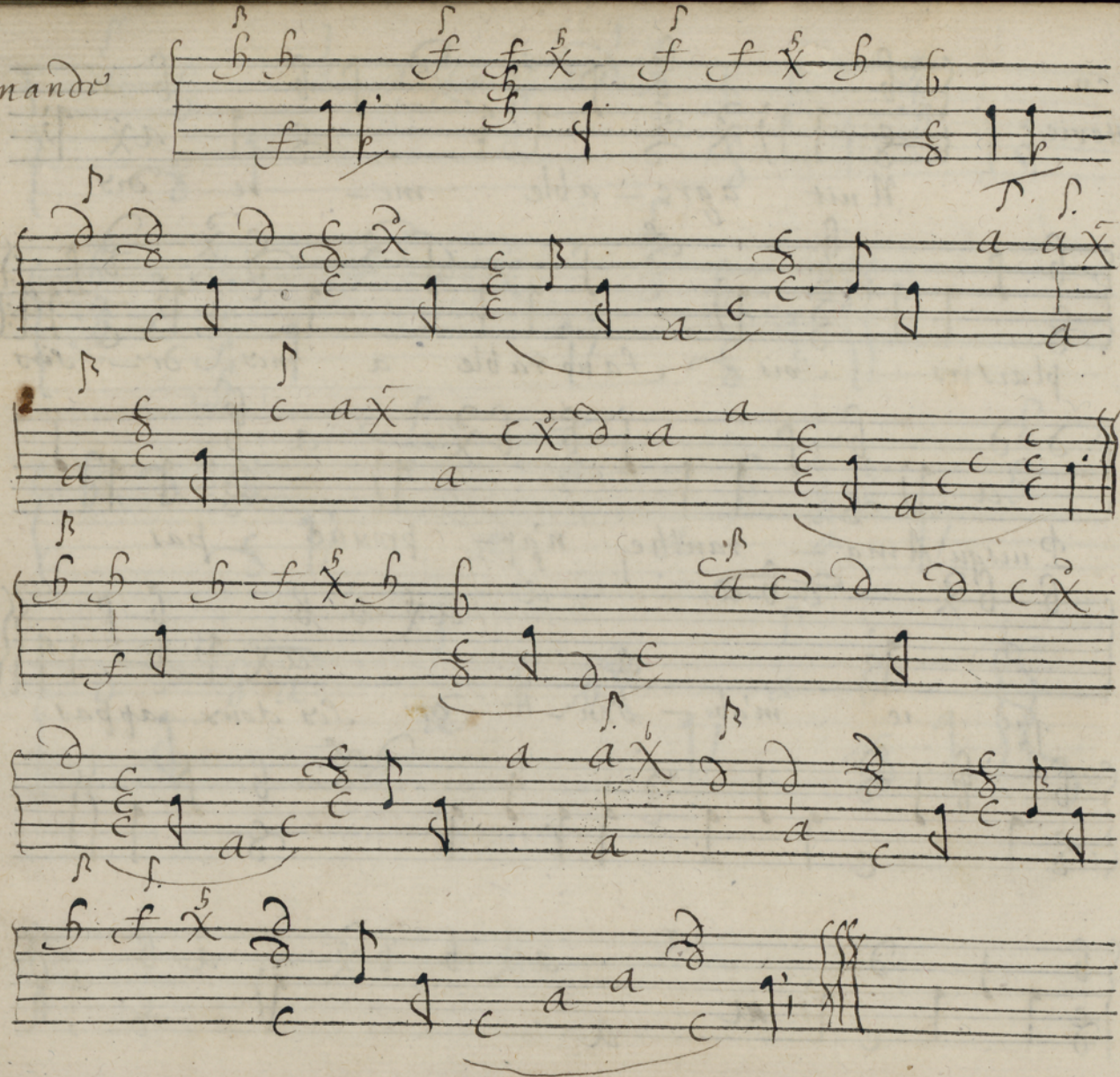
que ie m'ab-sen-tir de ses doux appas.

Italiene





Allemande





Sarabande

21

Handwritten musical notation for a Sarabande, featuring three staves with notes and rests, including a repeat sign and a double bar line.

The notation is written in a cursive style, with notes and rests clearly marked. The first staff begins with a brace and contains notes: d, a, x, b, d, followed by a repeat sign and then a, a, a, a. The second staff begins with a brace and contains notes: a, x, c, x, a, b, d, a, a, x, a. The third staff begins with a brace and contains notes: d, b, x, a, a, b, d, b, a, a, a, x. The notation ends with a double bar line and a repeat sign.





1<sup>a</sup>  
Tricohs

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes various notes, rests, and dynamic markings such as *f* and *c*. The system concludes with a double bar line and the word *fin*.

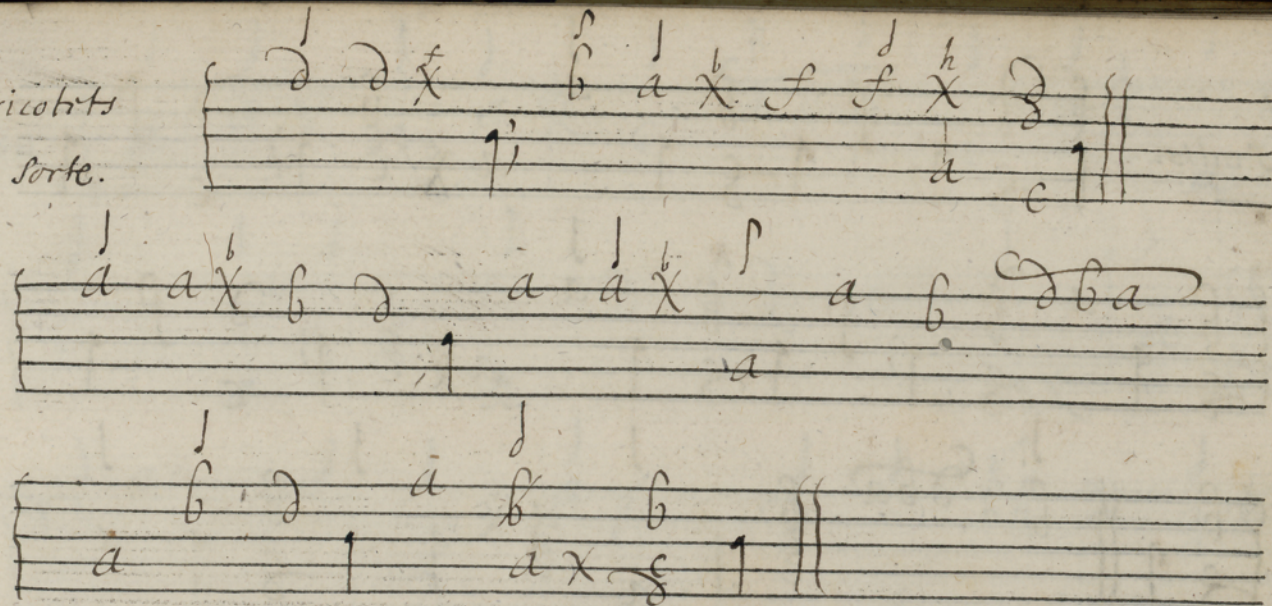
<sup>me</sup>  
2<sup>a</sup> Sorte

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat. The notation includes various notes, rests, and dynamic markings such as *f* and *c*. The system concludes with a double bar line and a final flourish.

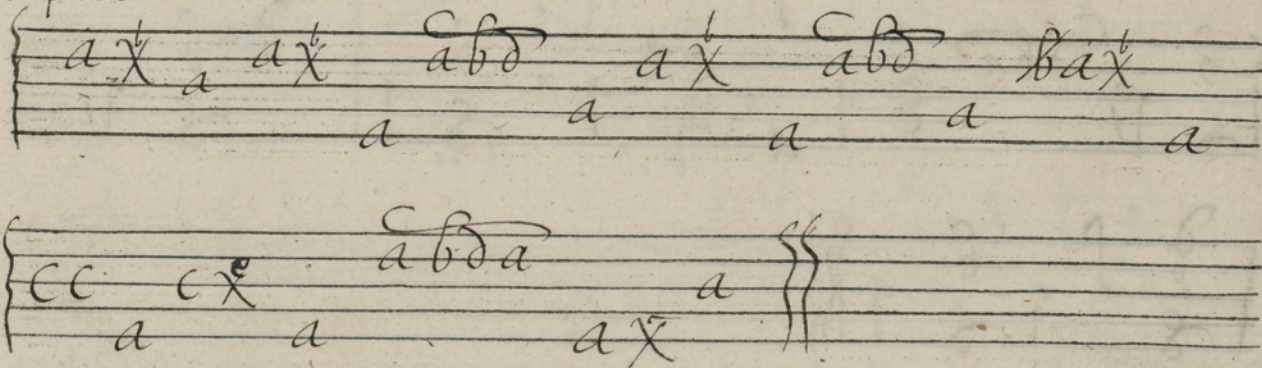


Les Tricoteux

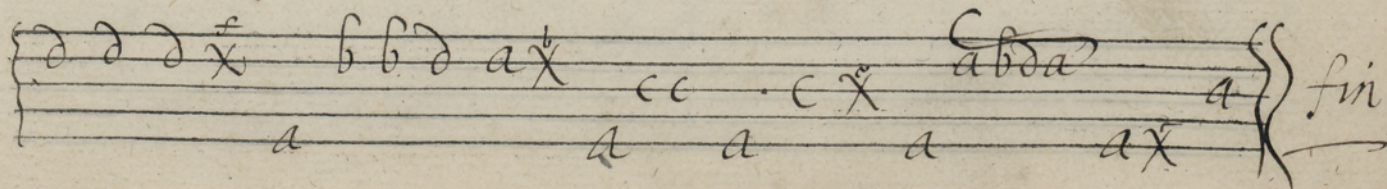
d'autre sorte.



Marion pleine



rèpète

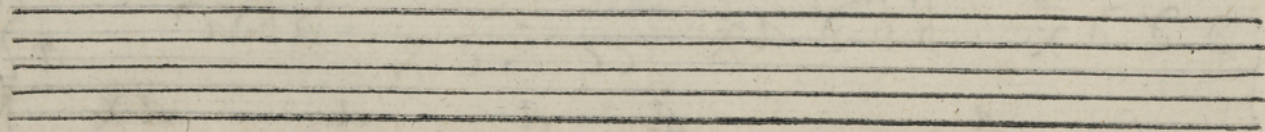


fin



Six  
petits saults.

Handwritten musical score for 'Six petits saults'. The score is written on five systems of two staves each. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first system begins with a treble clef and a common time signature. The second system continues the melody. The third system features a double bar line and a key signature change to one flat. The fourth system continues the piece. The fifth system ends with a double bar line and a key signature change to two flats. The notation is in a historical style, with some symbols that are not standard in modern musical notation.





Marion { a | a ẋ a a ẋ c  $\overbrace{a b d}^{\beta}$  a a ẋ a

{ c ẋ a c ẋ a d b ẋ a a | a }  
 a a a ẋ

reprise

$\overbrace{p d \beta}^{\beta}$  a d a r d b b d a ẋ  
 p c a

{  $\overbrace{c a b d}^{\beta}$  a a }  
 a a ẋ

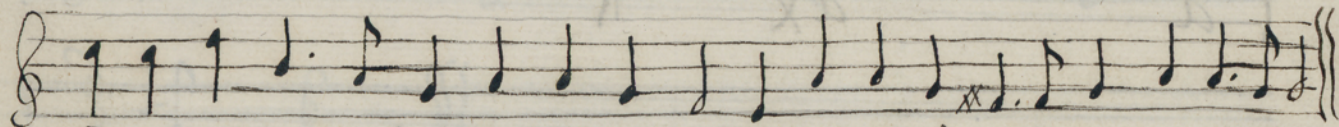


Tirsi Ce ne seroit a mon mal qu'un relasche  
 Il faut venir au doux fruit de l'amour <sup>2</sup>point

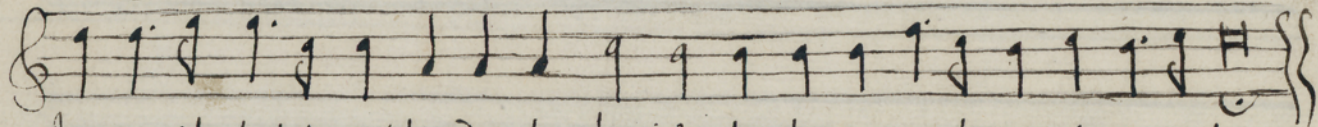
Sylvie Laissez cela sans mentir je me lasche  
 Vous me blessez que voila un bon tour.

Tirsi Entre vos bras ma trisedere maistrise  
 Je sens voler mon esprit dans les cieux

Sylvie Et moi je suis ravie en ton adresse  
 Ah je me meurs, o mal d'irieux.



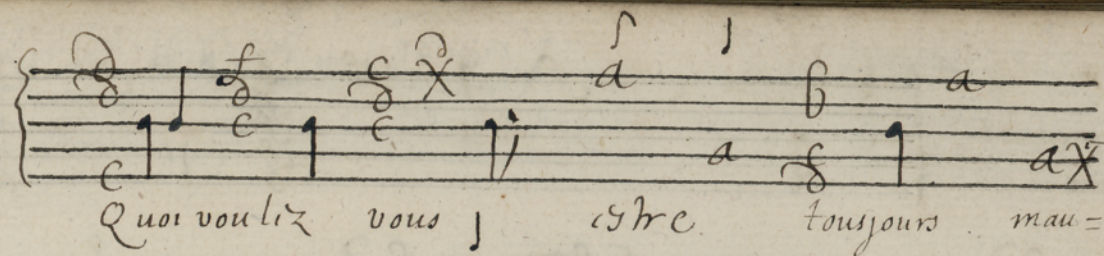
Tirsi. Quoi voulez vous estre toujours mauuaise, et voir bruler mon ame inuolamment.



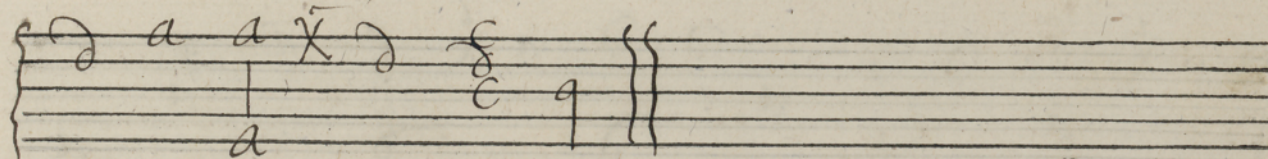
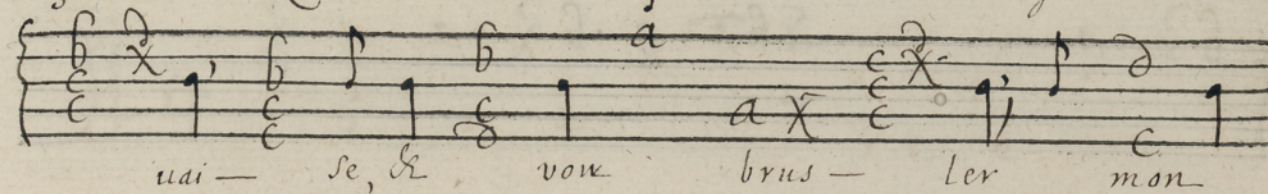
Sylvie. Je veux plustost pour esteindre ta braise te donner un baiser tout seulement.



Air en  
batterie par  
Dialogue

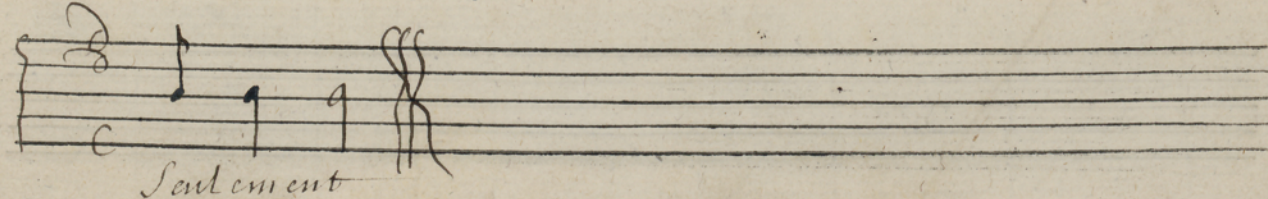
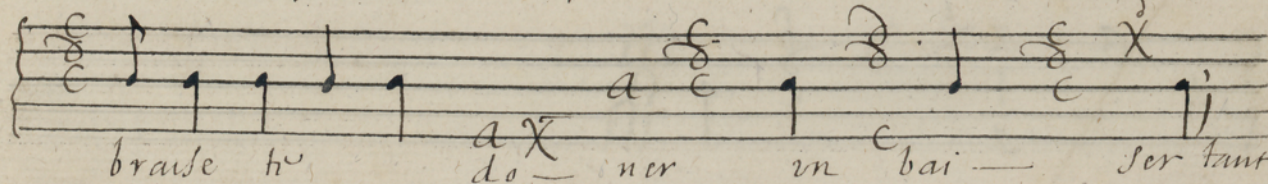
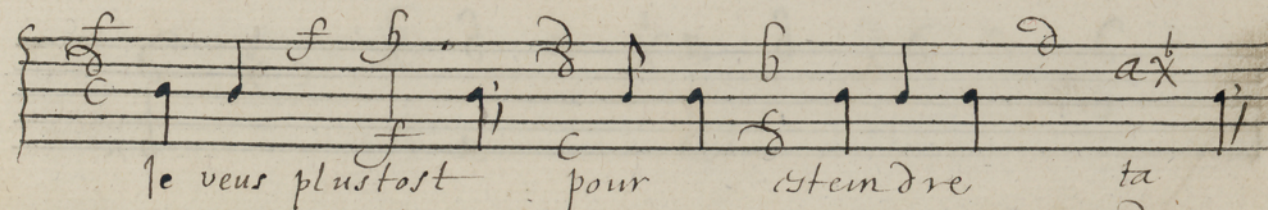


Tirsi



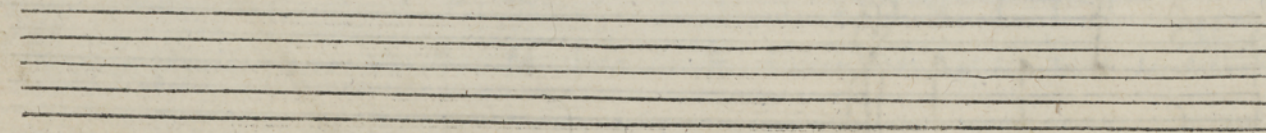
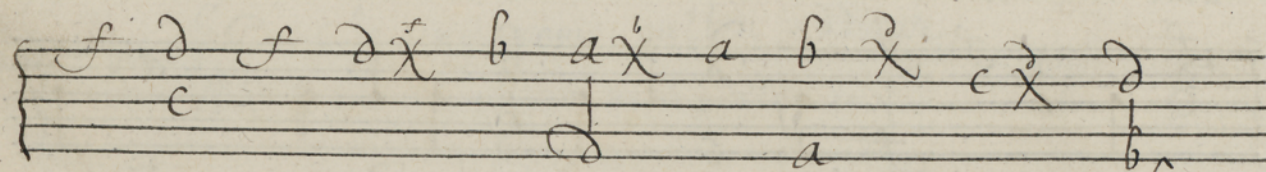
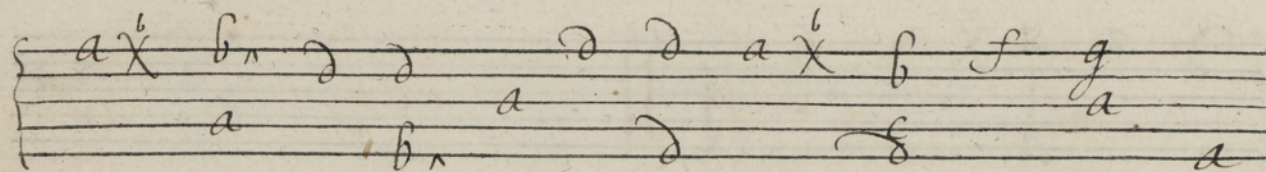
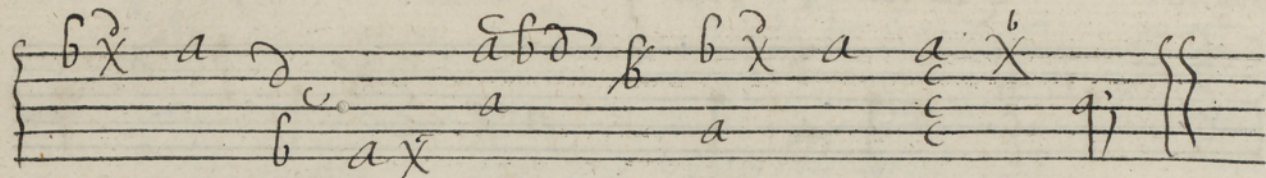
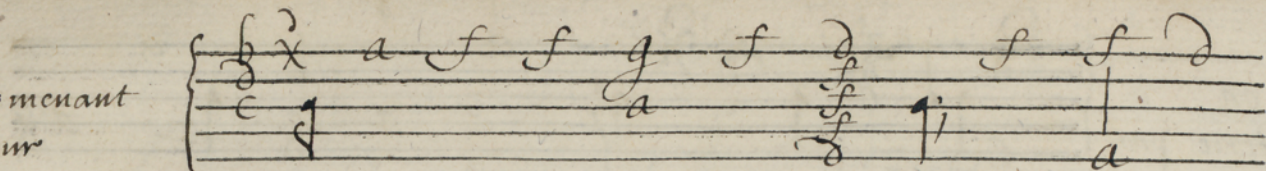
reprise

Sylve





me promenant  
in jour





claires {  $\begin{matrix} b \\ s \end{matrix}$  1 1 2 }  $\begin{matrix} G b a \\ c \end{matrix}$  1 a s 1 }  $\begin{matrix} a b d \\ b \end{matrix}$  2 25

~~abd~~ 6X 25

$\left\{ \begin{array}{cccccccc} a & b & & & & & a & b & & a & \times & b \\ \hline & & 1 & 1 & 1 & c & 1 & a & \times & 1 & & 1 & a \end{array} \right.$

Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines. The notation includes a double bar line, a repeat sign, and a final bar line. The notes are written in a cursive style, and the rests are marked with 'r' and 'r'.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals (sharps, flats, naturals).

{ a b 1 b<sup>x</sup> a b 1 r } §§§



Les Gris  
di Lin

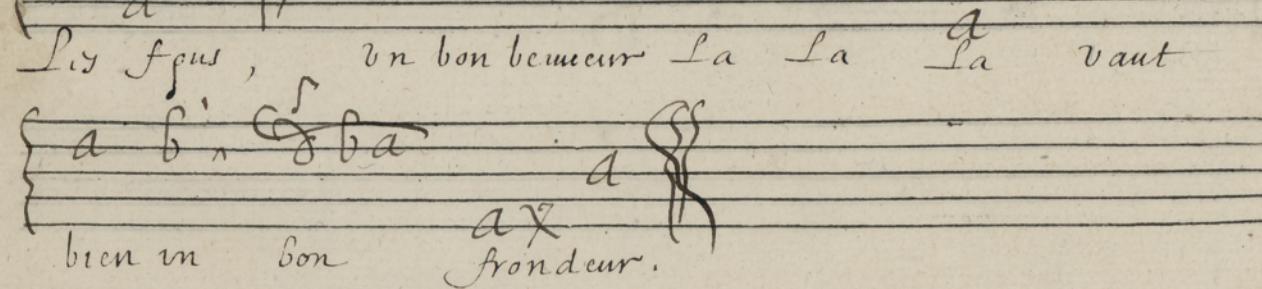
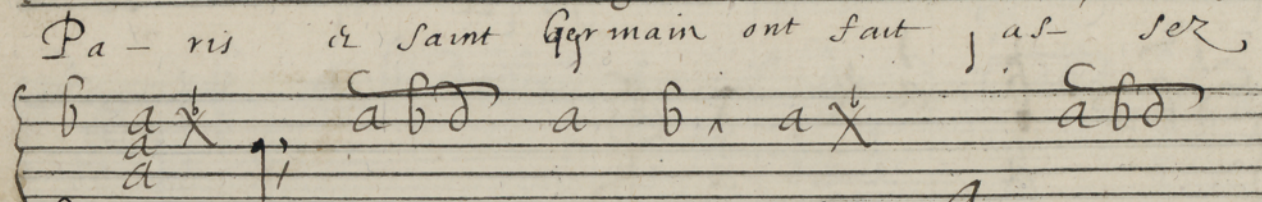
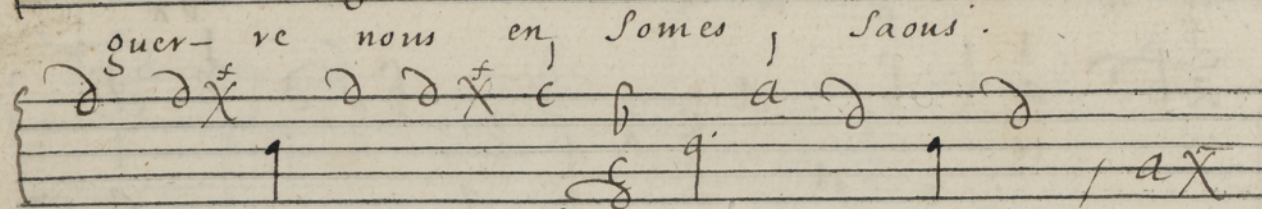
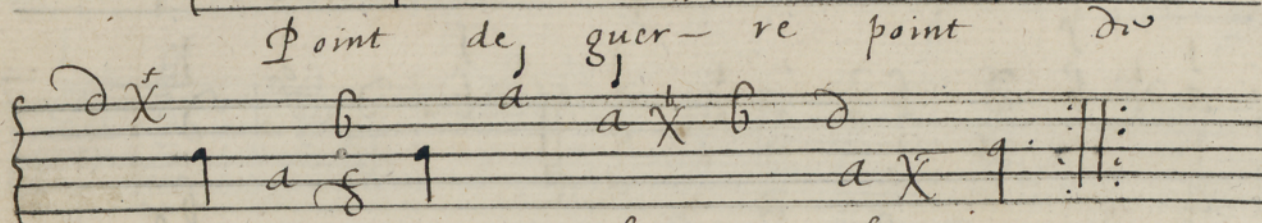
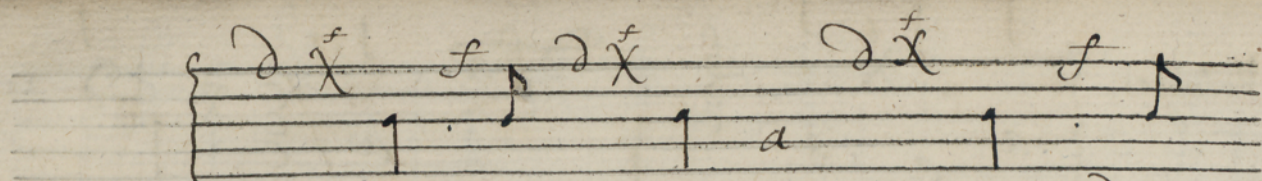




Six Six Visages.

Handwritten musical score for 'Six Six Visages' on five systems of staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The first system includes a brace on the left and a double bar line. The second system has a repeat sign. The third system includes a fermata. The fourth system ends with a double bar line and a repeat sign. The fifth system ends with a double bar line and a repeat sign. The notation is written in black ink on aged paper.







Point de guerre  
 point de guerre  
 Nous en sommes saouls  
 Paris & Saint Germain  
 On fait assez les fous

Un bon beuueu Lalala  
 vau bien in bon frondeu.

<sup>2.</sup>  
 On y berne, on y berne  
 Le Gouvernemen  
 Aussi Le Mazarin  
 Comme Le parlemem  
 un bon beuueu bl.

Pauvre primo, pauvre primo  
 Tu es altrape  
 Conti, & Longueville  
 Som aut toi placés  
 Et te vira lalala au lieu tam souhaite'

<sup>4.</sup>  
 Etudie, etudie  
 primo de Conti  
 Te vira en repos  
 Tu n'as plus de sou  
 Et tu pourras lalala lire Macchiavelli

S  
 Longueville, Longueville  
 Tu es mal mene'  
 pour in vieux courtisan  
 Tu n'as gueres ruse'  
 Tu apprendras Lalala en cage ton mestier

§





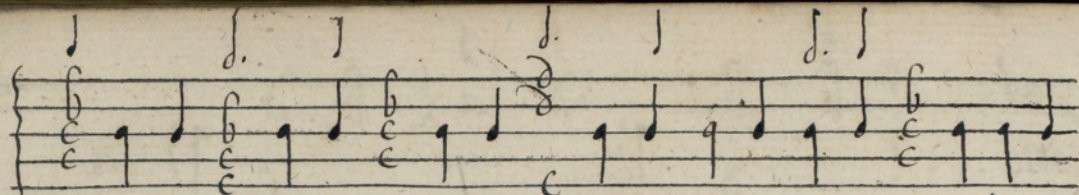


La Royale  
Courante.

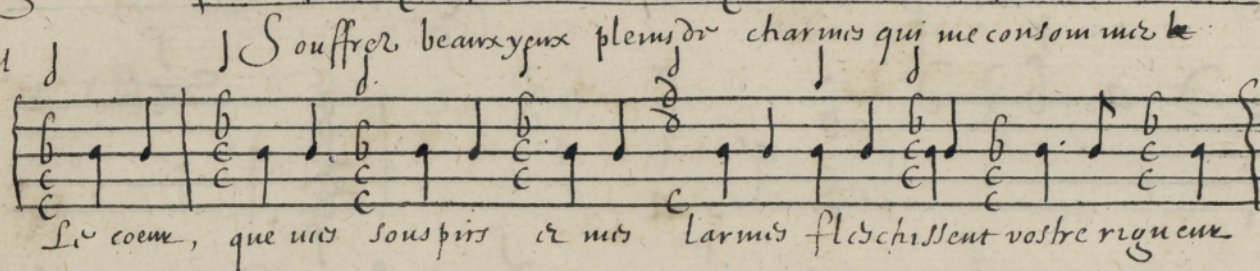
This is a handwritten musical score for a piece titled "La Royale Courante." The score is written on six systems of staves, each consisting of a treble and a bass staff joined by a brace. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). Above the notes, there are numerous slurs and breath marks (indicated by a small 'r' or 's' above a note). The first system begins with a treble staff containing notes like b, b, d, a, x, b, d and a bass staff with a single note g. The second system includes a dynamic marking 'f' (forte) at the end. The third system features a treble staff with notes d, x, b, a, x, a, c, d, d, x, c and a bass staff with notes a, a, a. The fourth system has a treble staff with notes d, b, a, x, b, a, x, b, b, d, f, d, f and a bass staff with notes a, a, a. The fifth system includes a treble staff with notes x, d, a, b, d, b, x, a, b, d, b, a, a, x, b and a bass staff with notes c, c, c. The sixth system has a treble staff with notes b, a, b, d, a, d, b, b, b, b and a bass staff with notes a, x, a. The score concludes with a double bar line and a final flourish in the bass staff.



Sarabande  
Dialogue.



L'Espagnol



La  
Dame

Espagnol Je te supplie Laisse moi vivre en repos  
tes yeux pleurent de la luye et tes soupirs seulent les aïeux.

L'Espagnol  
2

Ce front auronné de gloire eût dans la cour des Rois  
Quoi n'aurez vous pour mémoire de l'aure un autre fois

La Dame.

Oui, j'ai vu votre visage et me souviens à présent  
vous sentiez plus le forage que le mûr et l'autre gris



L'Espagnol

3

Moi qui suam sans les armis  
ai triomphé en tous lieux  
Invisible en tant d'allarmes  
Je suis vaincu par vos yeux

La Dame Ah pauvre Seigneur bon Camere  
C'est plustost le diable  
Qui vous fit succé de l'amour  
Car votre linge est bien noir

4.

L'Espagnol Quoi pour toute récompense  
et prix de mon amitié  
Je mourrai sans espérance  
Et vous vivrez sans pitié

La Dame Votre Amitié sans seconde  
ressemblera au soleil  
Qui fait tout le tour du monde  
Sans rencontrer son pareil

L'Espagnol

5

La femme qui me possède  
donne tout le monde en jaloux  
brave yeux à qui le jour a de  
me me rien que pour vous.

La Dame

A voir votre contentement  
qui vous tient au collier  
vous a fait venir en femme  
sans financer & sans valet

6.

L'Espagnol

Si vous rendiez moins amère  
La douleur dont je me plains  
L'Espagne qui me renvoie  
vous en baisera les mains.

La Dame

Si vous n'avez qu'un caduc  
~~Si~~ <sup>Au</sup> le mal qui vous bien fait mourir  
C'est moi pas moi qui le donne  
C'est au Roi de vos guerres

§





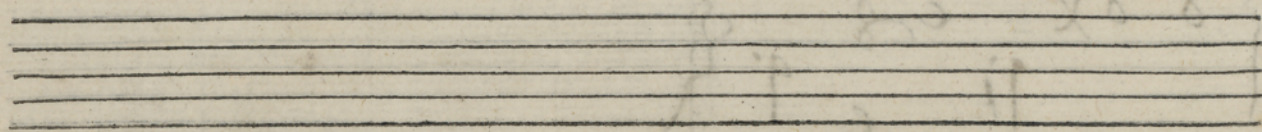
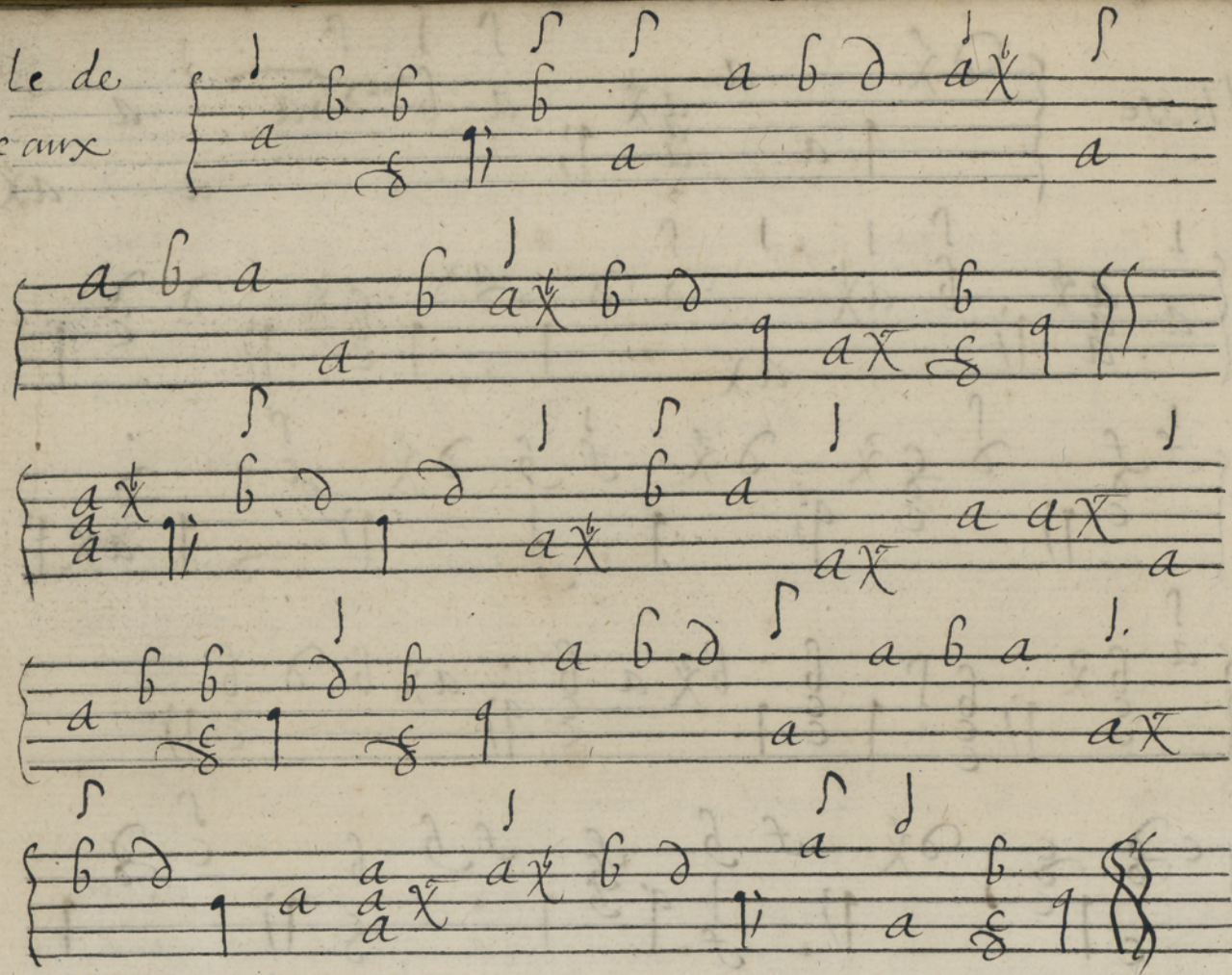


# L'Altsse

Handwritten musical score for "L'Altsse" on page 30. The score is written on six systems of staves. The first system begins with a brace on the left and contains notes 'a', 'ax', and 'a' with various accidentals and slurs. The subsequent systems continue the musical notation with notes, rests, and dynamic markings like 'f' and 'f'. The notation is in a historical style, possibly 18th or 19th century.



Branle de  
Bordeaux





petits saults  
de  
Bordeaux.

31

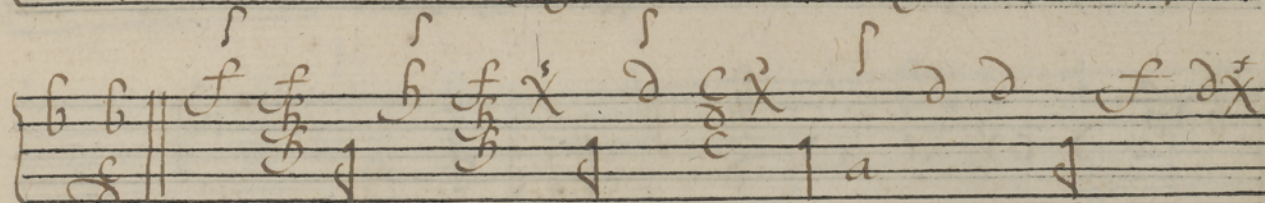
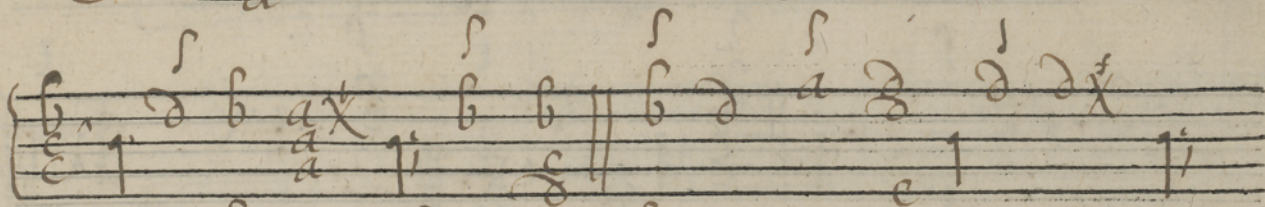
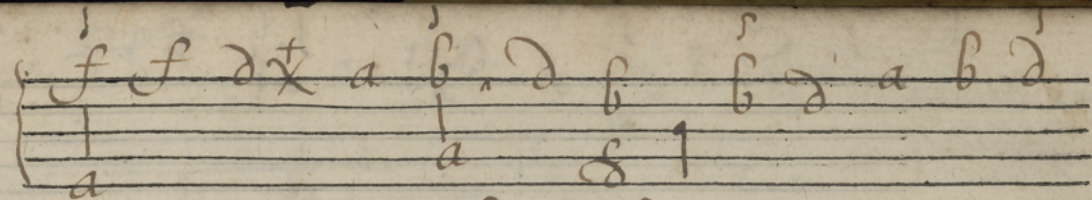
Handwritten musical score for 'petits saults de Bordeaux'. The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The melody is characterized by frequent leaps, indicated by the title 'petits saults'. The score concludes with a double bar line and repeat signs. The page number '31' is written in the top right corner.



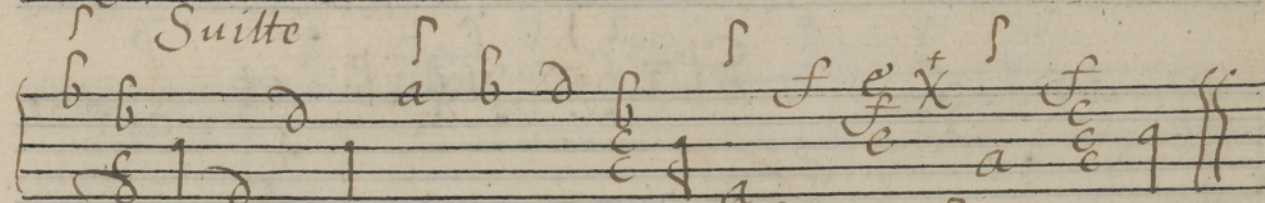
Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light grey or blue ink. It includes various symbols such as vertical stems, horizontal lines, and some circular or oval shapes, which are typical of musical notation but cannot be accurately transcribed. The paper is aged and shows signs of wear, including discoloration and small stains.



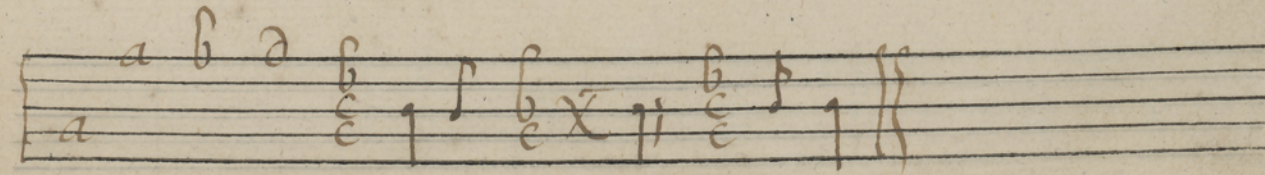
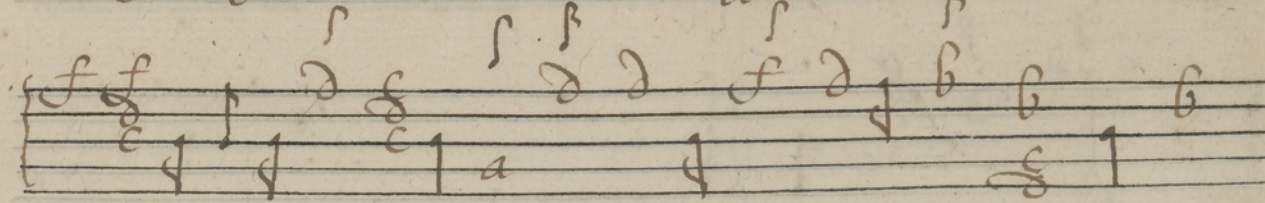
Branle de  
Champagne.



Suïtte

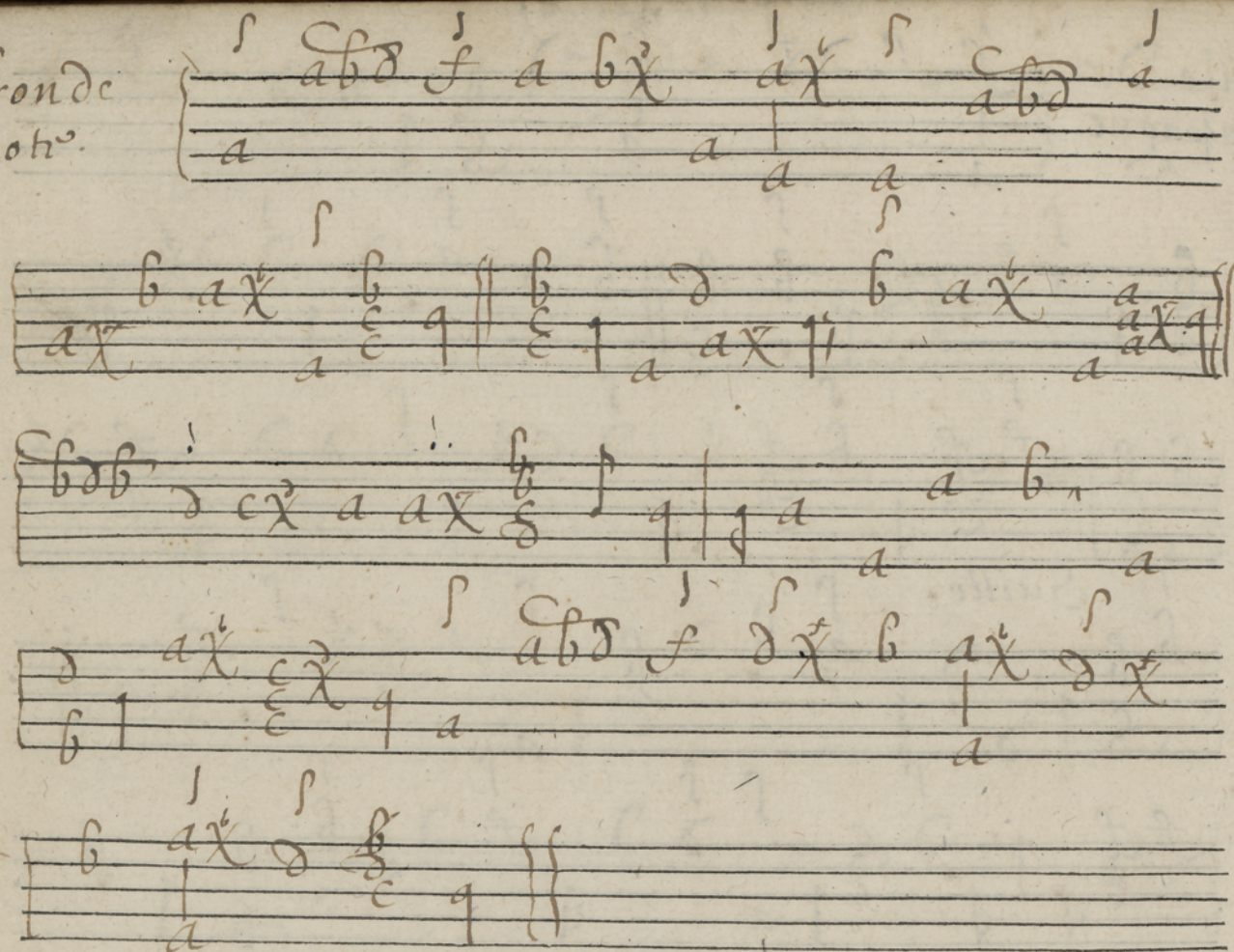


Suïtte





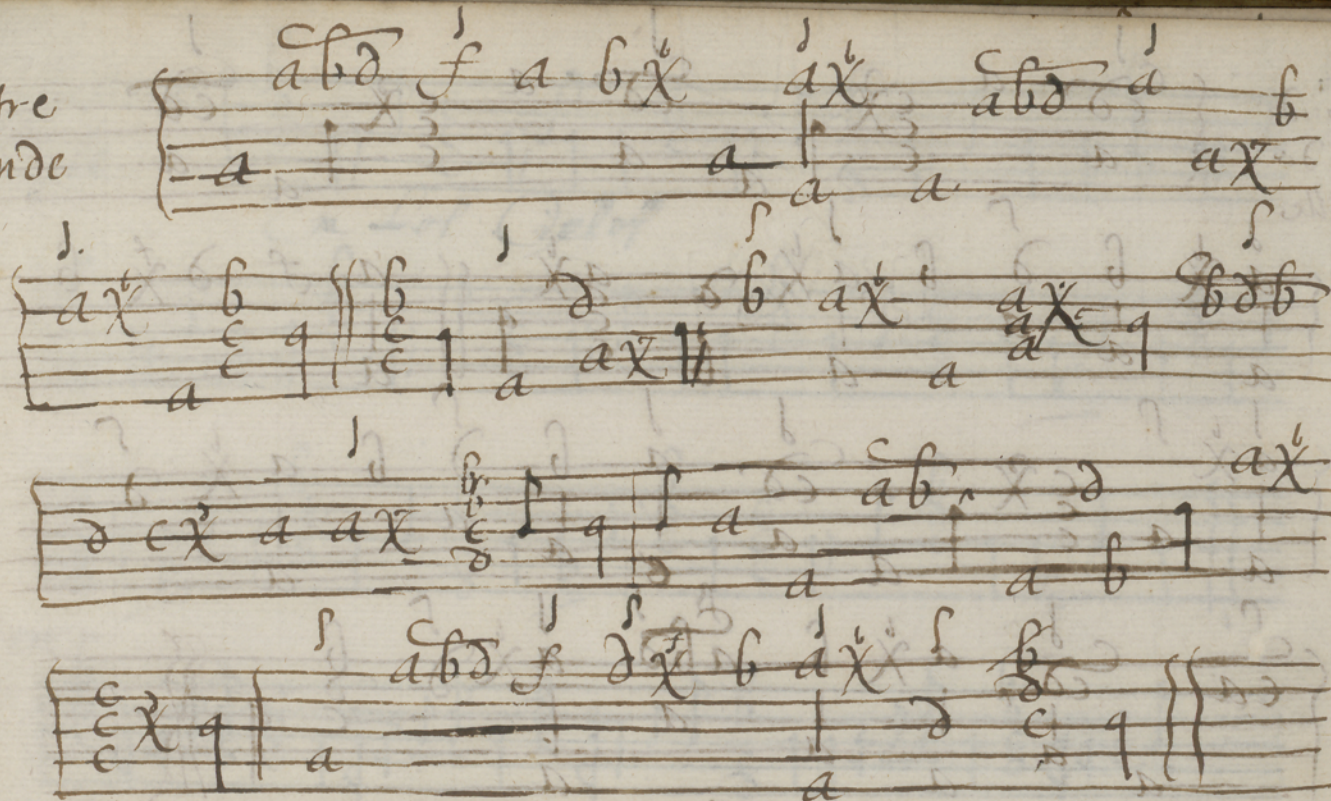
La fronde  
Gauoh.





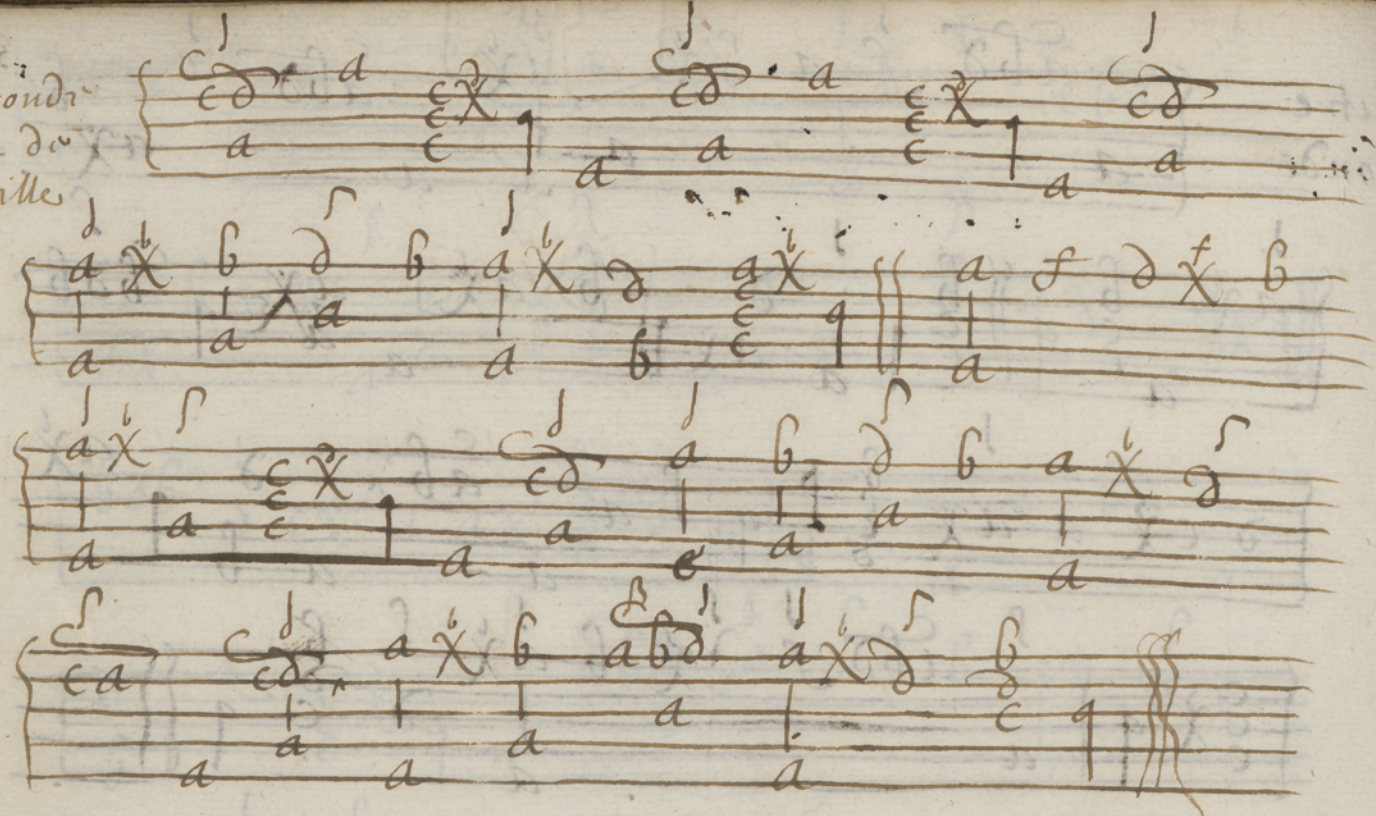
Autre  
fronde

33



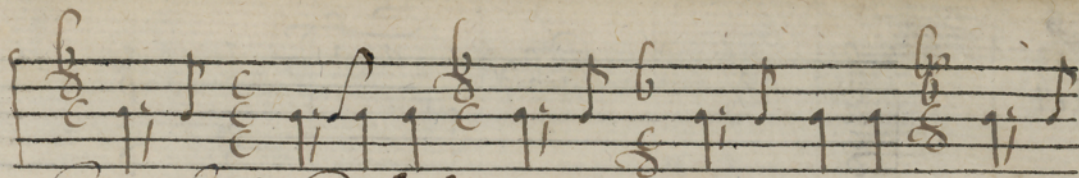


me  
3 frondi  
van de  
ville

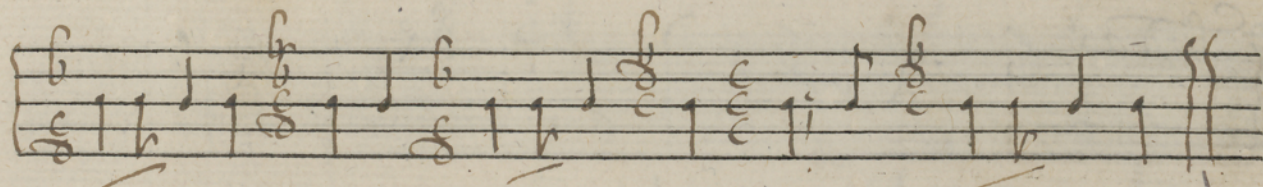
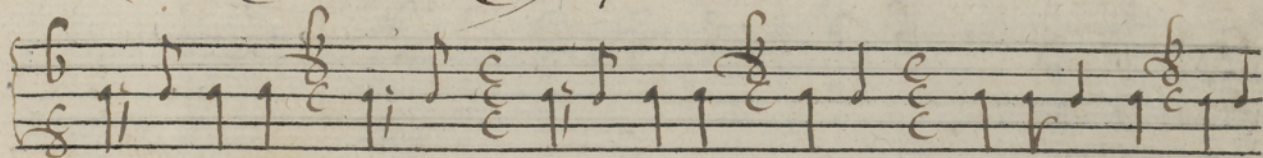




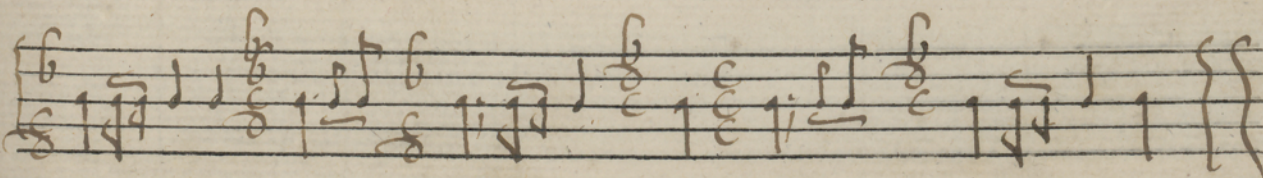
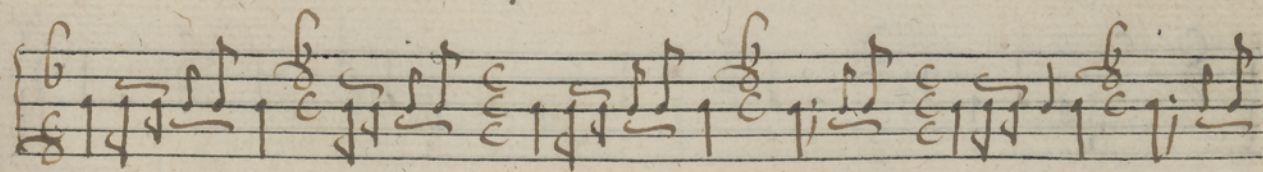
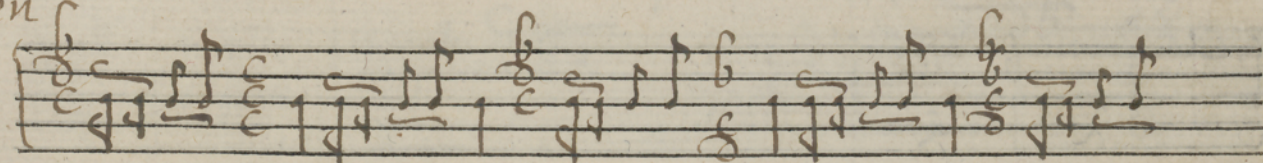
L'espagnolette  
Simple



En Los Cielos



Suete en  
batterie

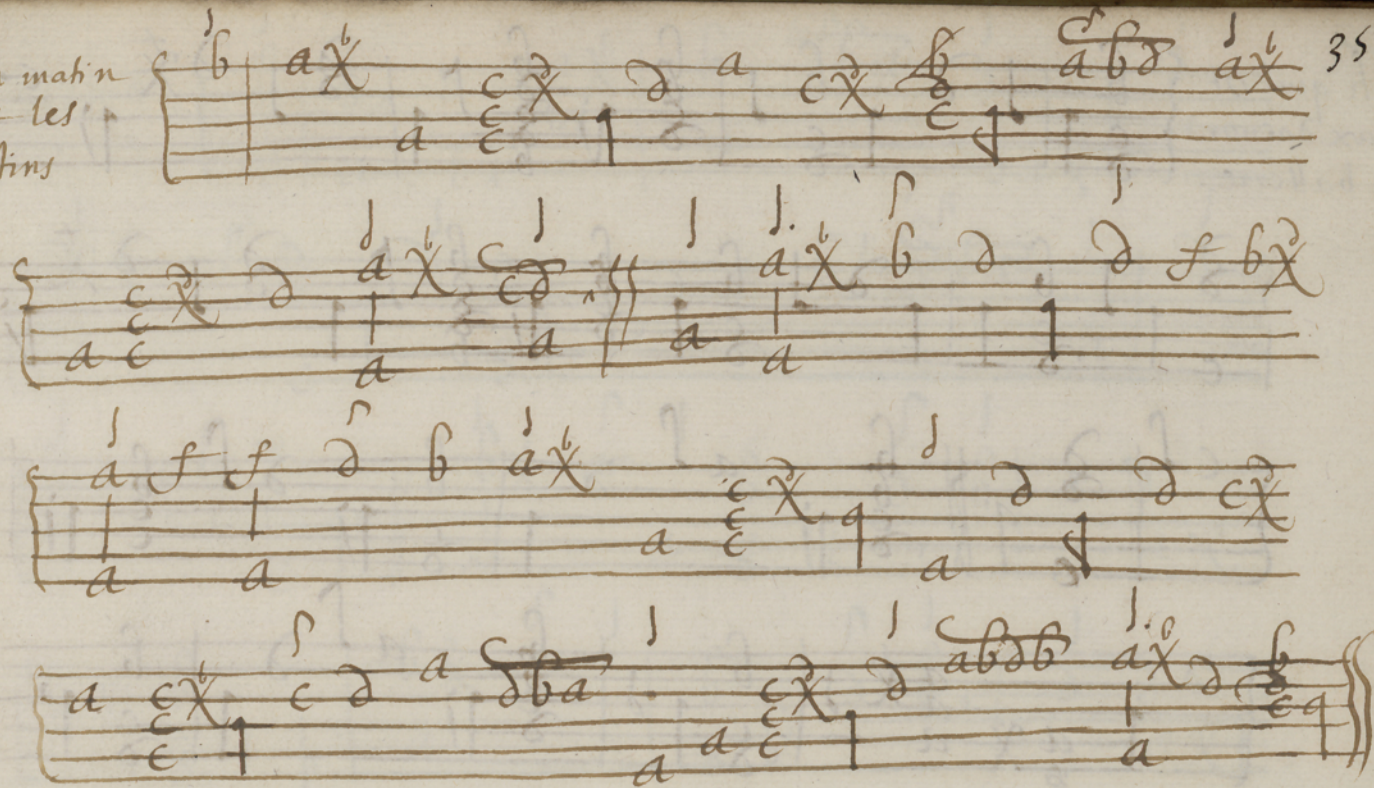








demain matin  
devant les  
Augustins





Ah quel est  
doux d'aimer  
en batterie.

Handwritten musical score for a piece titled "Ah quel est doux d'aimer en batterie." The score consists of five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system includes a treble and bass staff with a key signature of one flat and a common time signature. The second system continues the melody and accompaniment. The third system features a treble staff with a key signature change to two flats and a common time signature. The fourth system continues the melody and accompaniment. The fifth system concludes the piece with a final cadence. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte).



La même  
a pincer

36

Handwritten musical score for guitar on page 36. The score consists of five systems of staves. The first system has two staves with notes and accidentals. The second system has two staves with notes and accidentals. The third system has two staves with notes and accidentals. The fourth system has two staves with notes and accidentals. The fifth system has two staves with notes and accidentals. The notation includes various musical symbols such as notes, rests, and accidentals.



Al la Sante'  
du Dieu Bacch<sup>9</sup>

Handwritten musical score for a piece titled "Al la Sante' du Dieu Bacch<sup>9</sup>". The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The second staff continues the melody with similar notation. The third staff features a series of notes and rests, with a "f" marking. The fourth staff shows a continuation of the melody, with a "p" marking. The fifth staff concludes the piece with a final note and a double bar line. The handwriting is in a cursive style, typical of 18th-century musical notation.

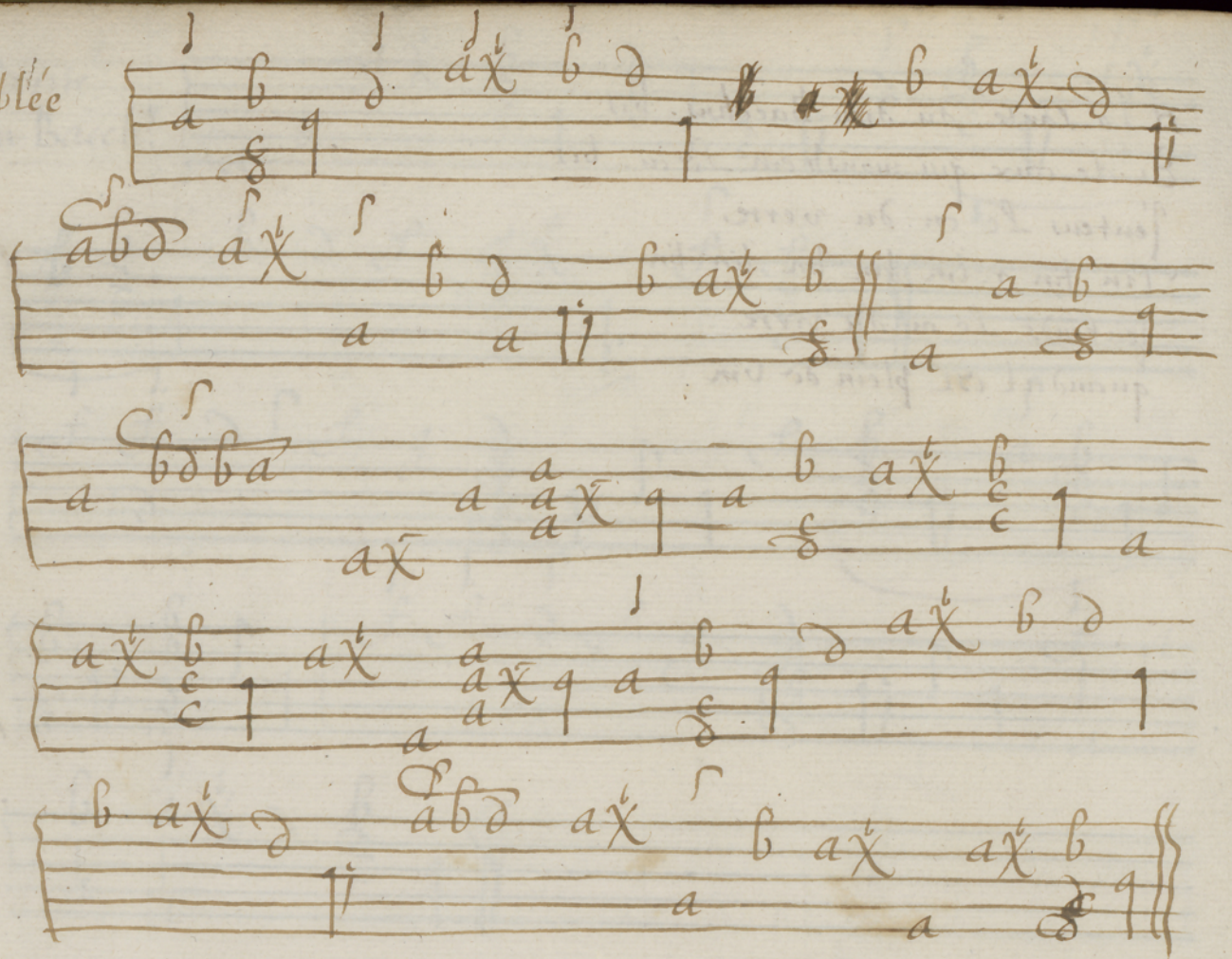


A la sante' du dieu Bacchus. bis  
 Et de ceux qui monstrent Le cu. bis  
 J'entends Le cu du verre.  
 Tin tin relin tin tin tin tin  
 J'entends Le cu du verre  
 quand il est plein de vin

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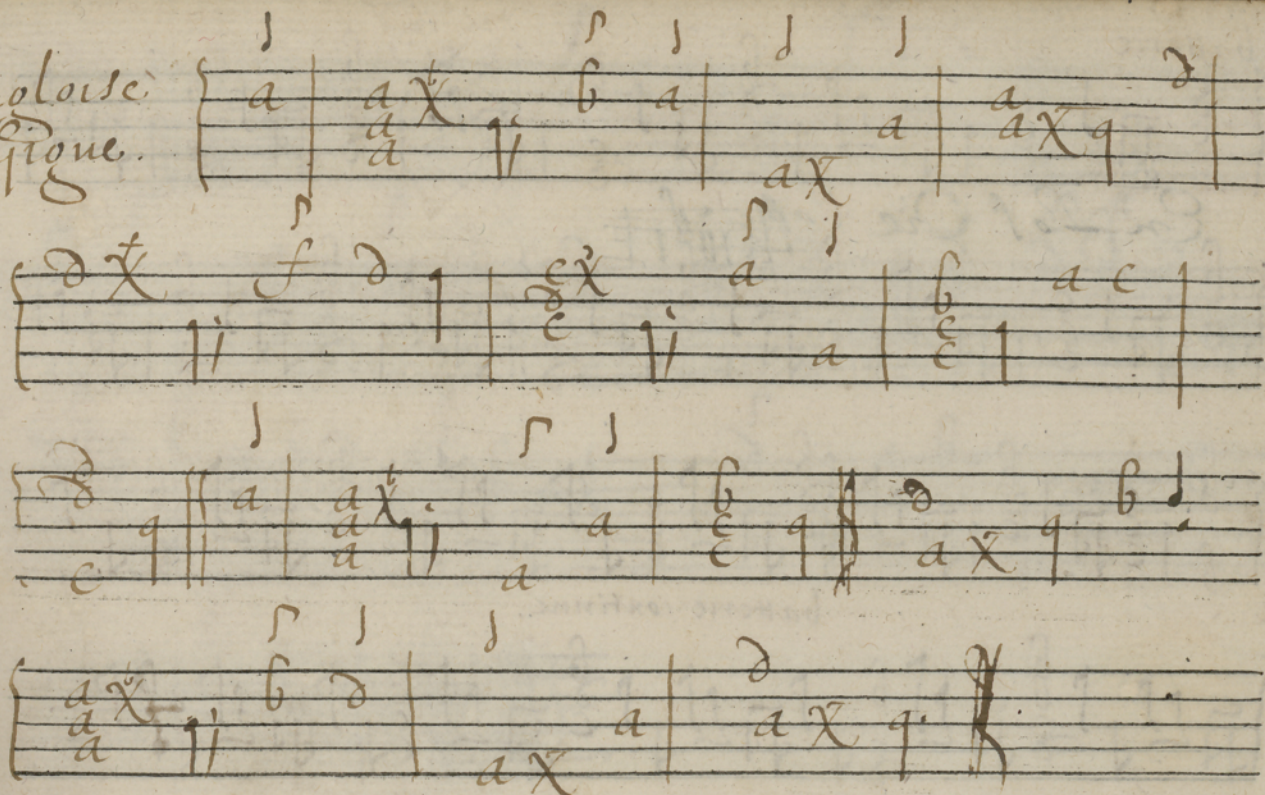
Lendiablée





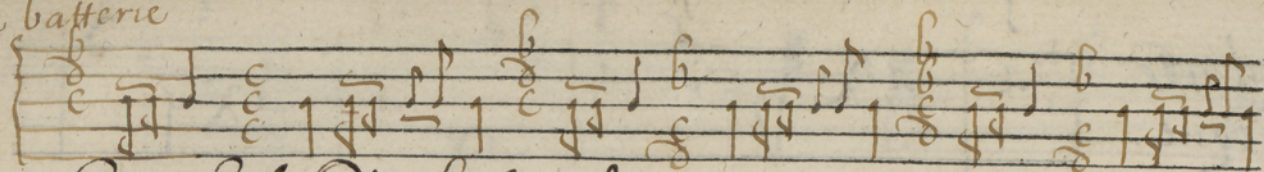
L'Anoloise  
ou Gigue.

38

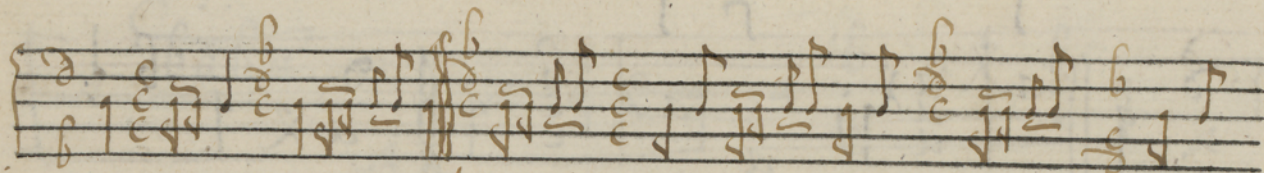
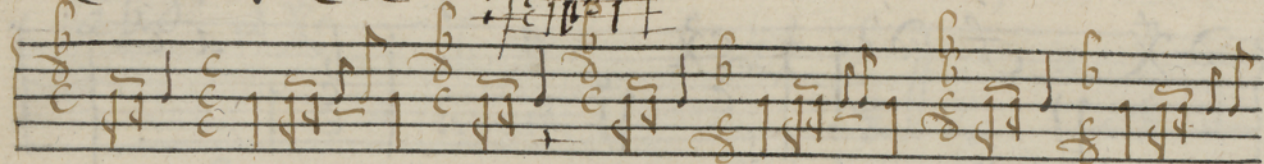




Double batterie

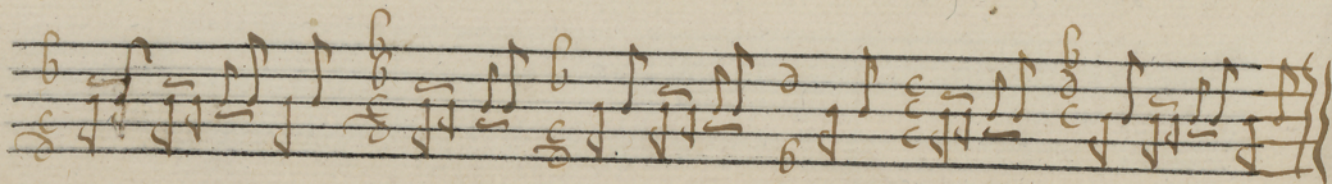
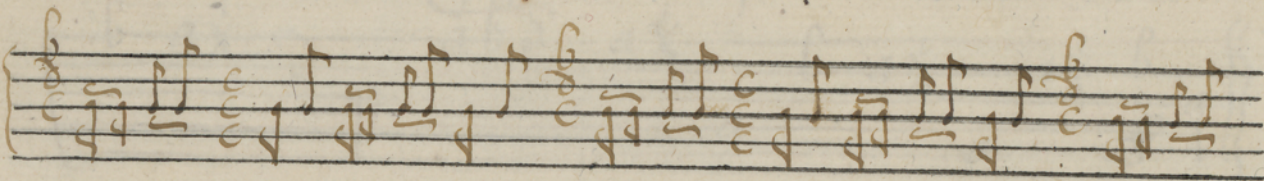
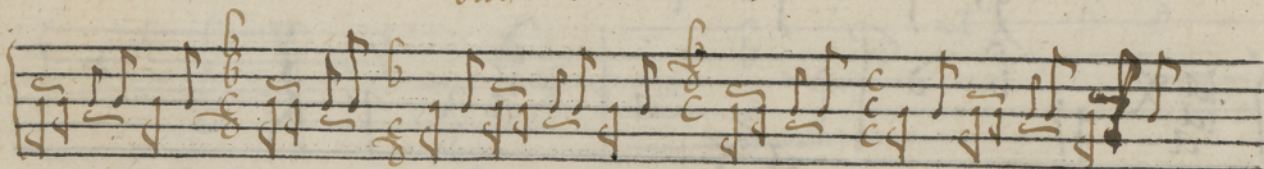


En Lof Die loff



batterie  
continue.

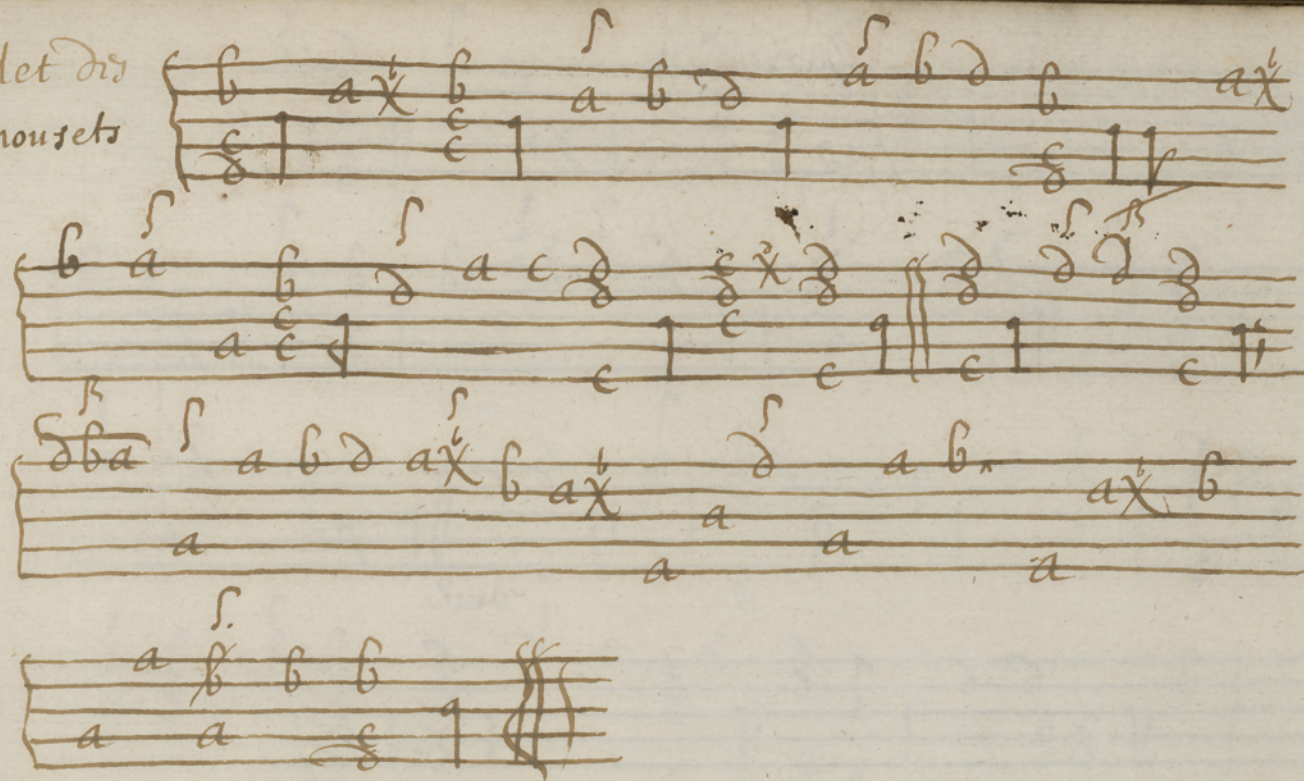
batterie continue.





Ballet des  
Marmousets

39





Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines, with some numbers (1, 2, 3) written above the staves. The handwriting is in a historical style, possibly from the 18th or 19th century.

Handwritten musical notation on five staves, continuing the piece. The notation includes various notes, rests, and bar lines, with some numbers (1, 2, 3) written above the staves.

Handwritten musical notation on five staves, continuing the piece. The notation includes various notes, rests, and bar lines, with some numbers (1, 2, 3) written above the staves.

Handwritten musical notation on five staves, continuing the piece. The notation includes various notes, rests, and bar lines, with some numbers (1, 2, 3) written above the staves.

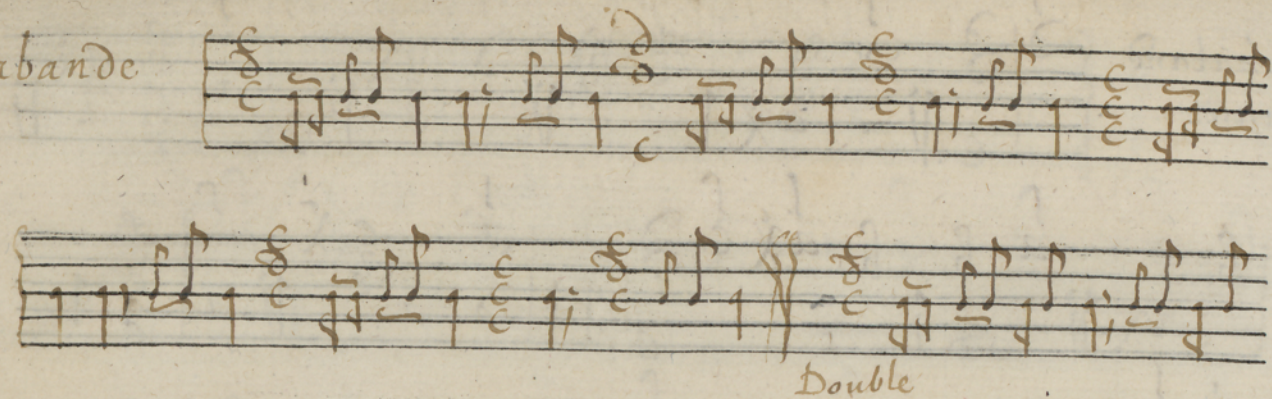


Le pain chaland  
Courant.

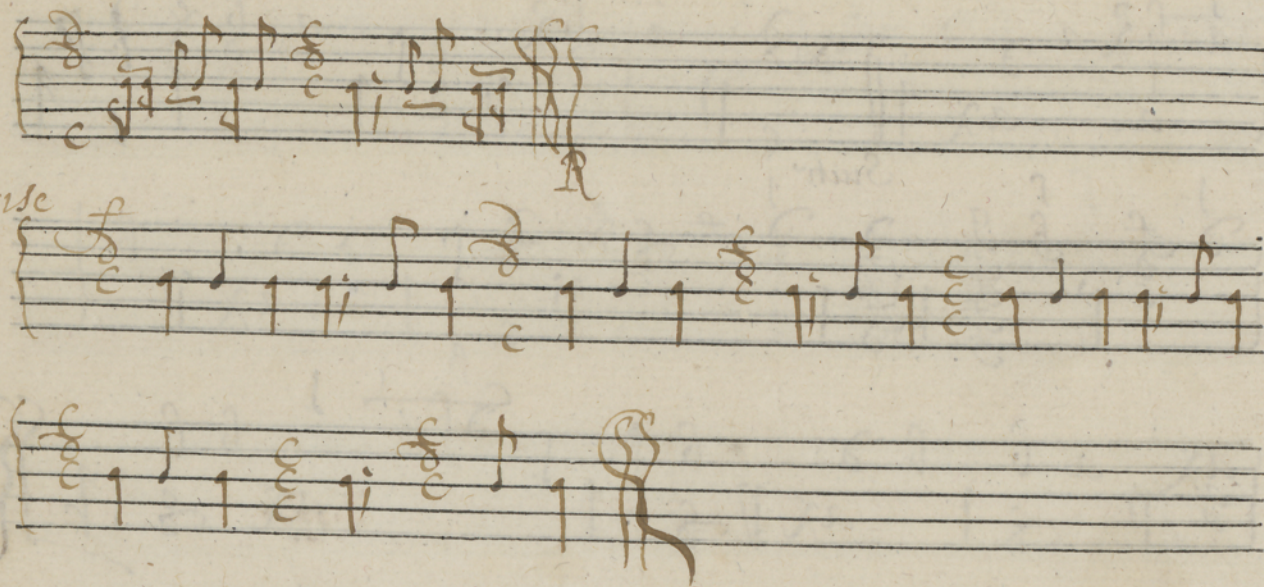
Handwritten musical score for "Le pain chaland" in 3/4 time. The score consists of five systems of two staves each. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and accidentals (sharps, flats, naturals). The first system is marked with a treble clef and a key signature of one flat. The second system is marked with a bass clef. The third system is marked with a treble clef. The fourth system is marked with a treble clef and the word "Suite" above it. The fifth system is marked with a bass clef. The score ends with a double bar line and a repeat sign.



Sarabande



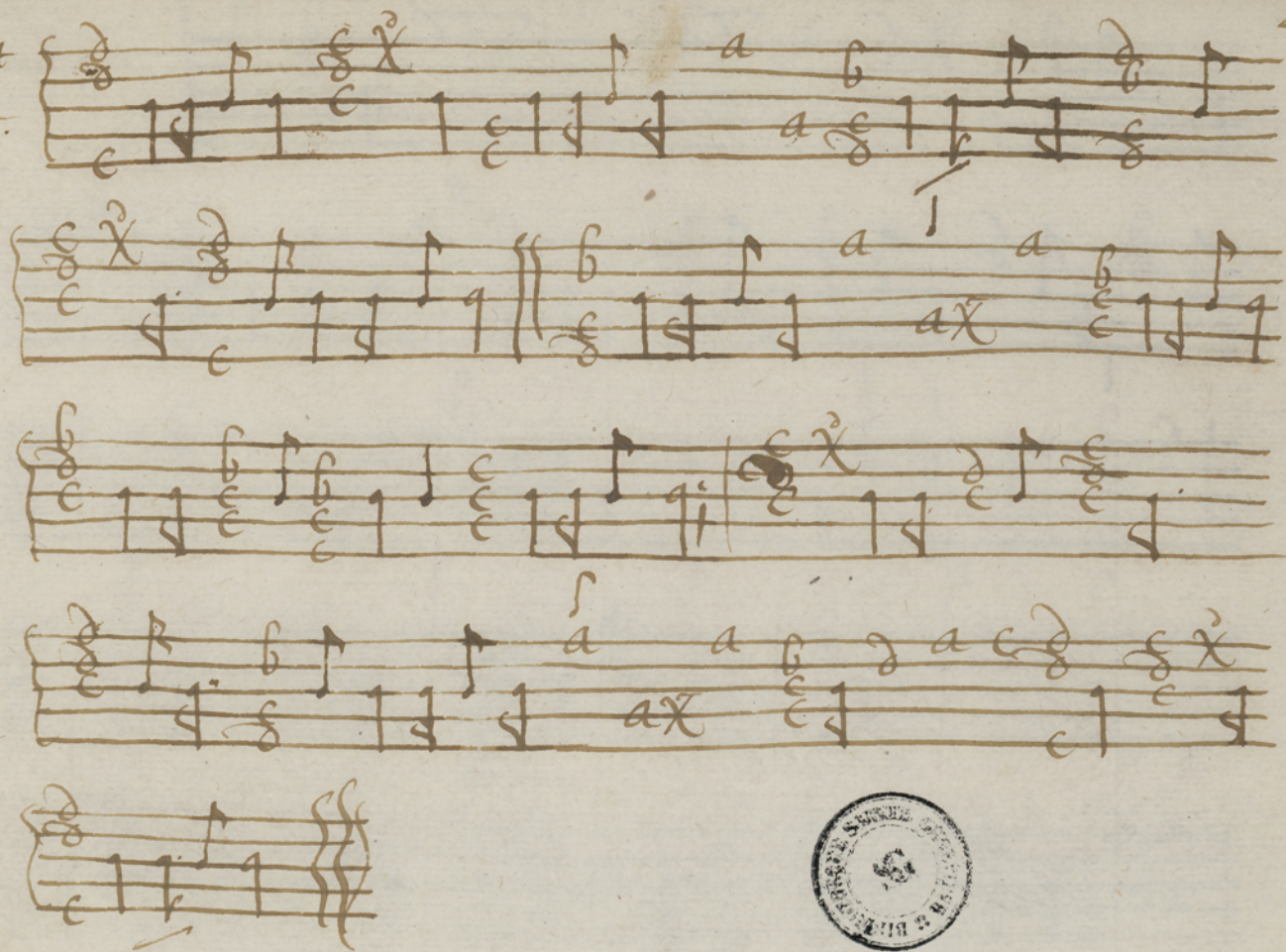
Reprise



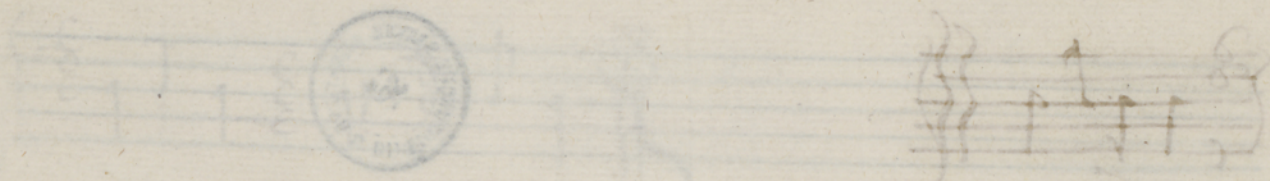
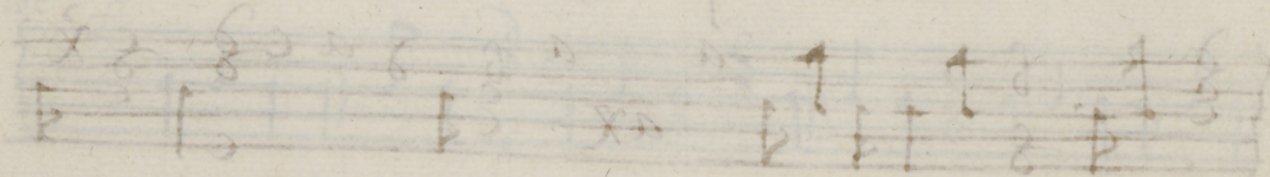
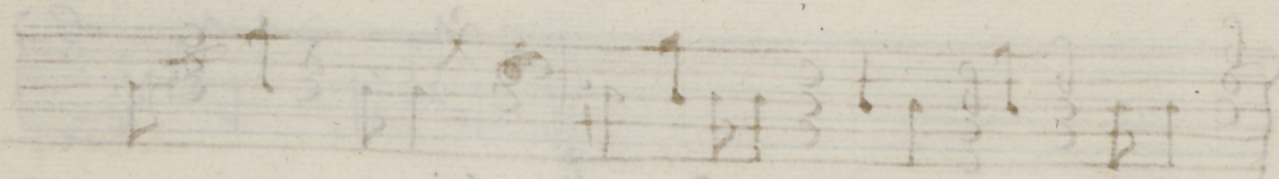
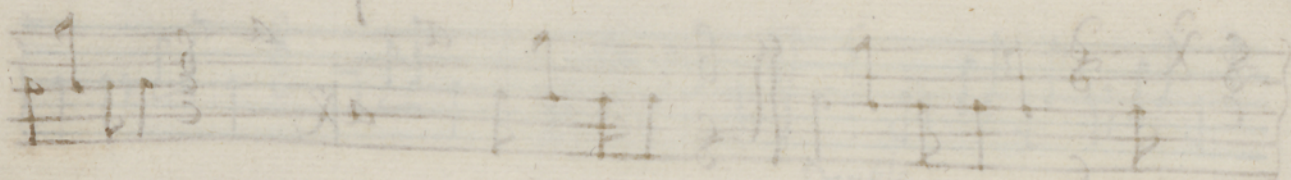
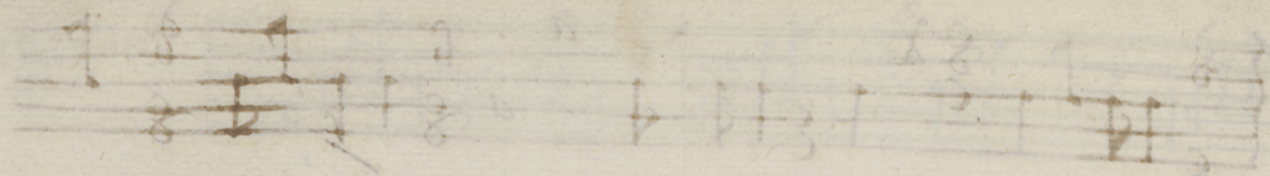


Ballet  
du  
Gr. dur.

41





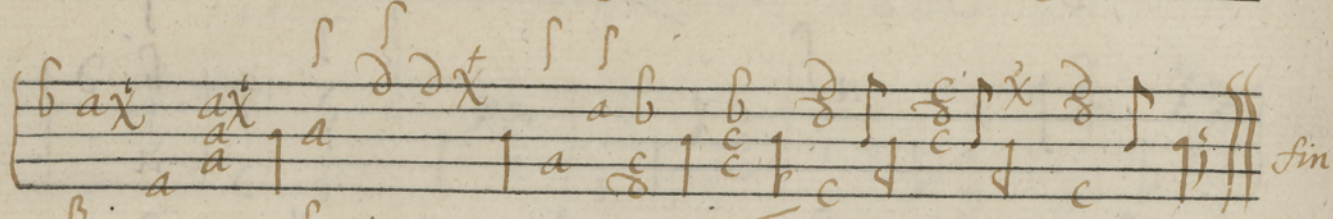
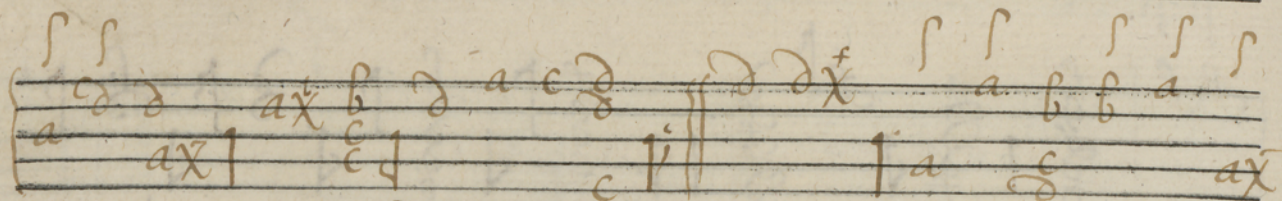
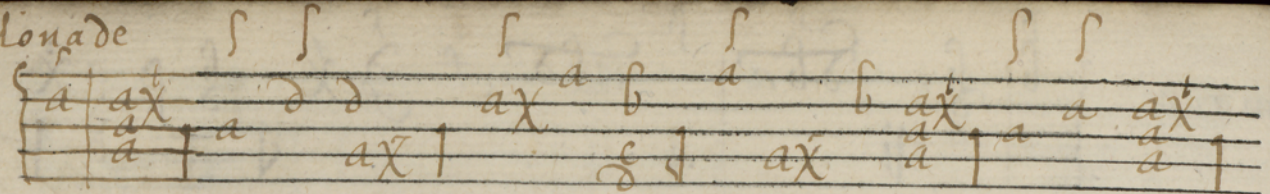




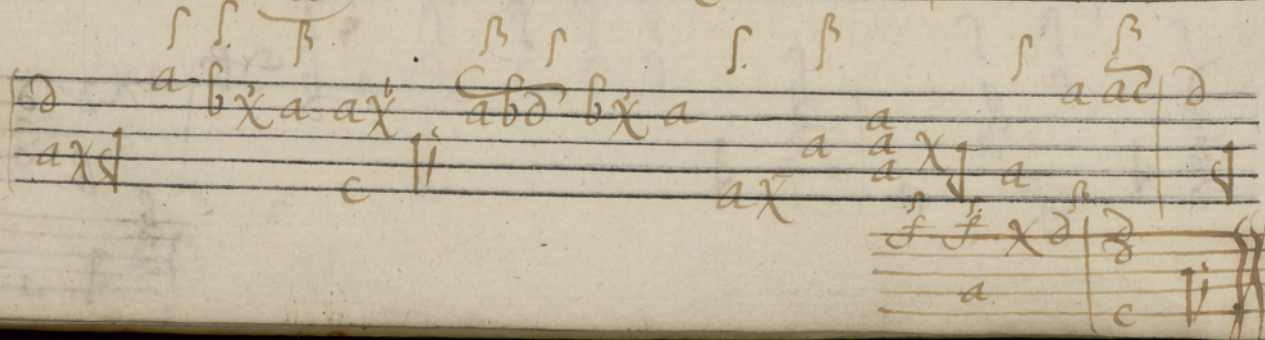
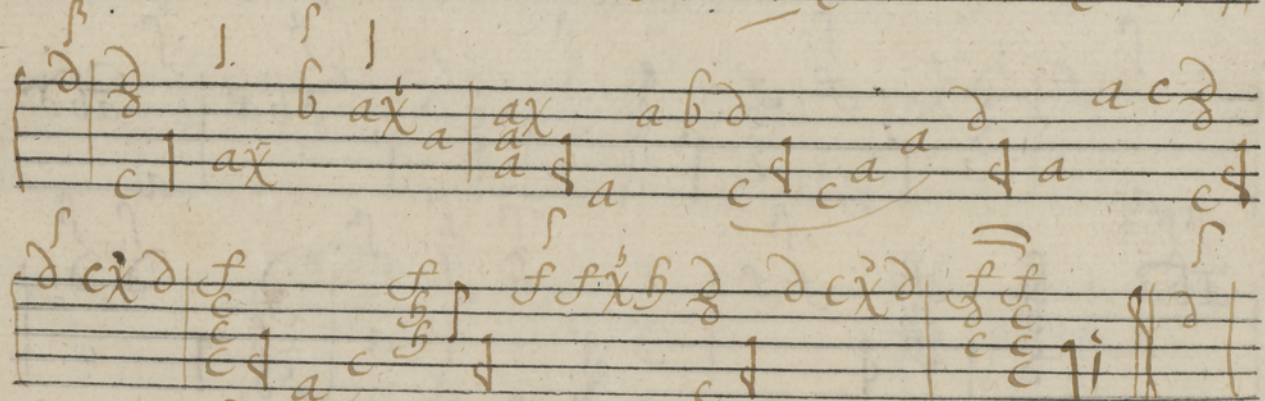




pantalonade



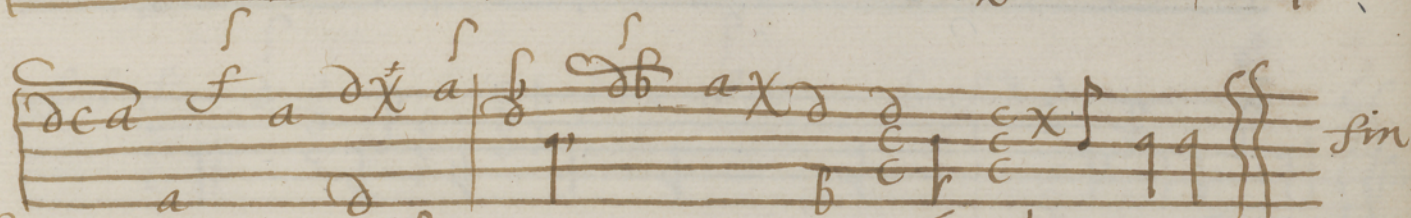
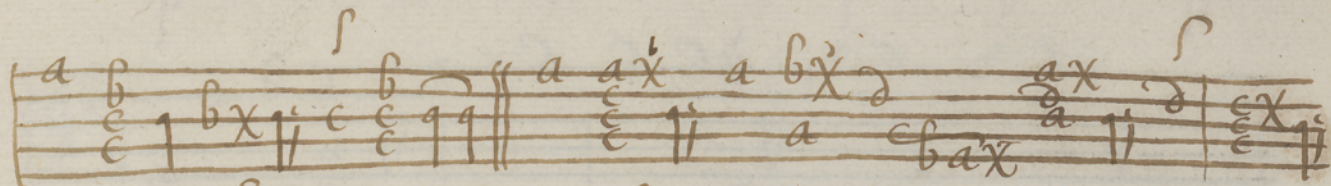
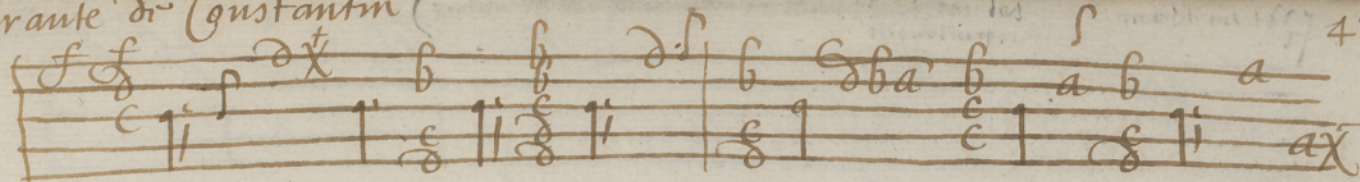
Ballet



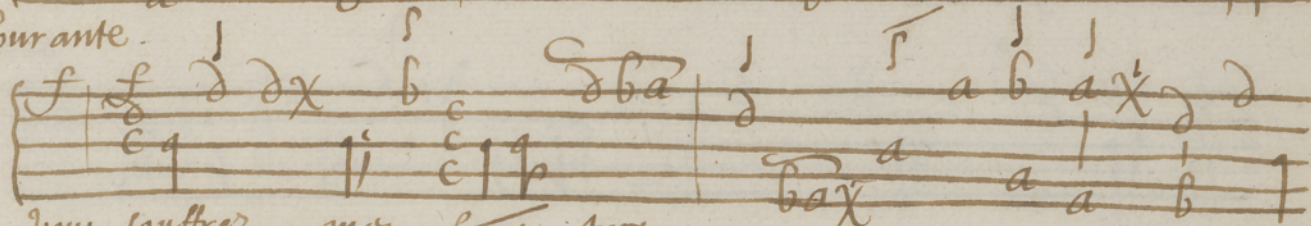


Courante de Constantin

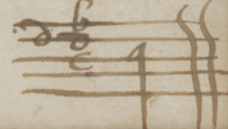
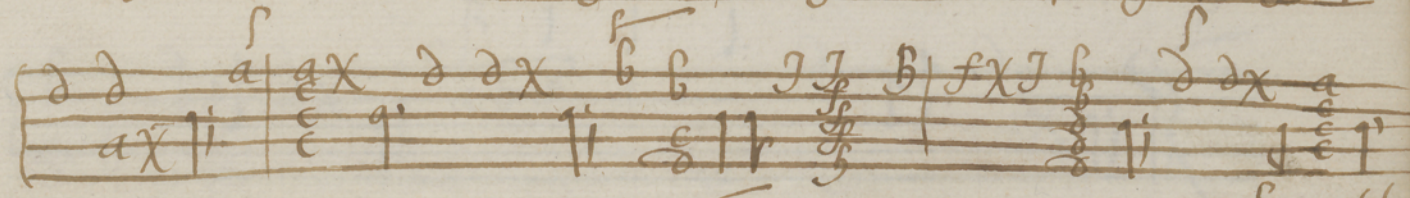
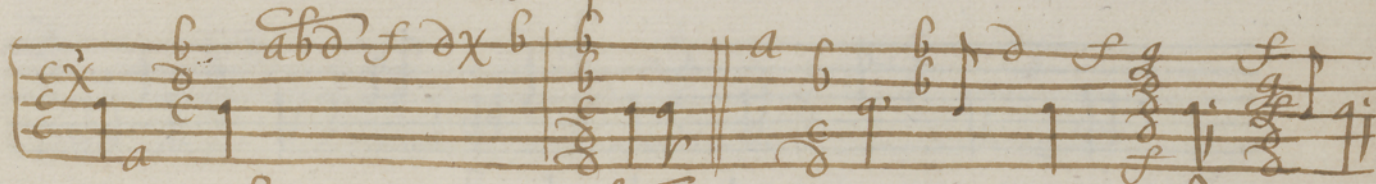
43



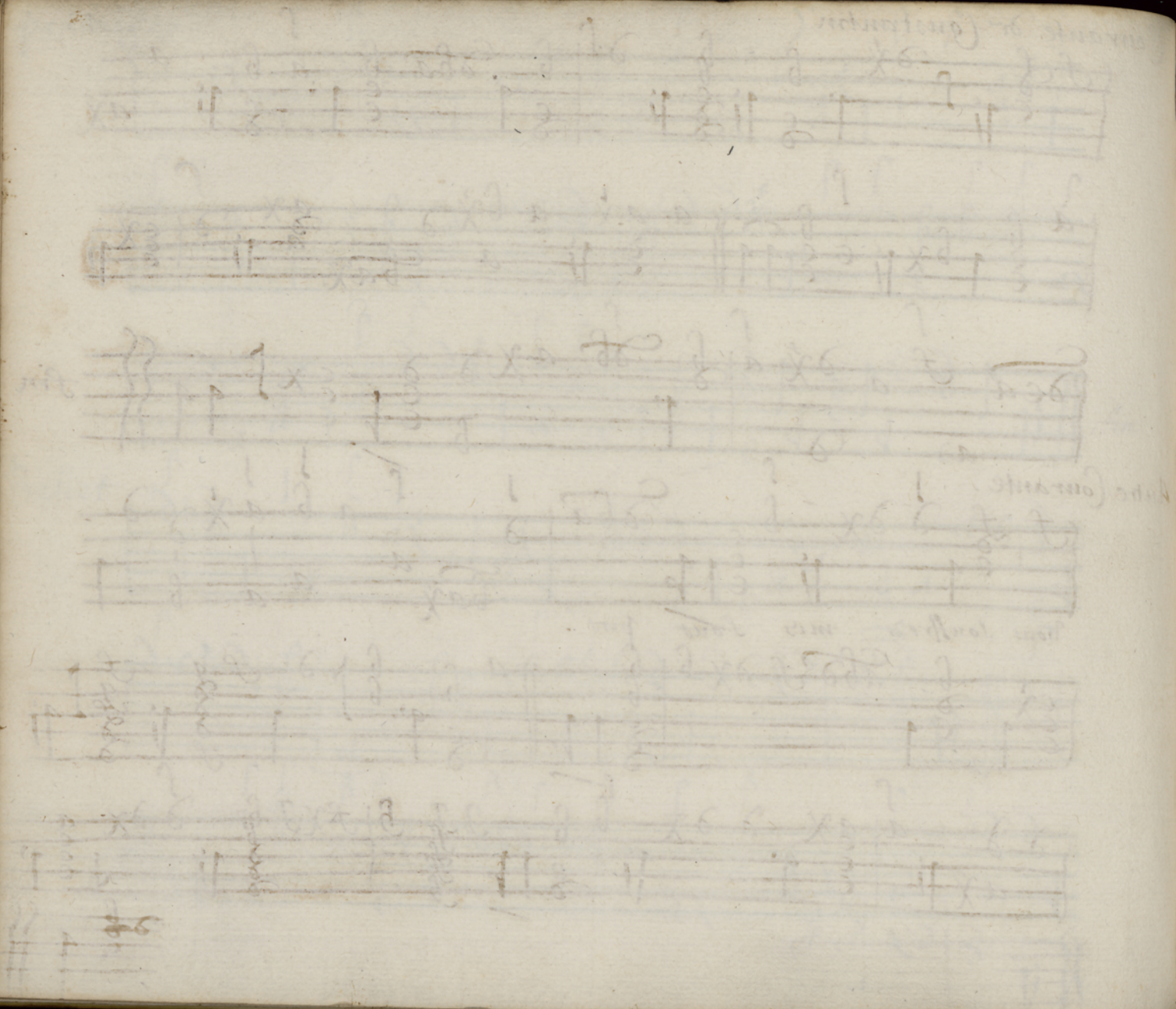
Autre Courante



vous souffrez mes sous pms.



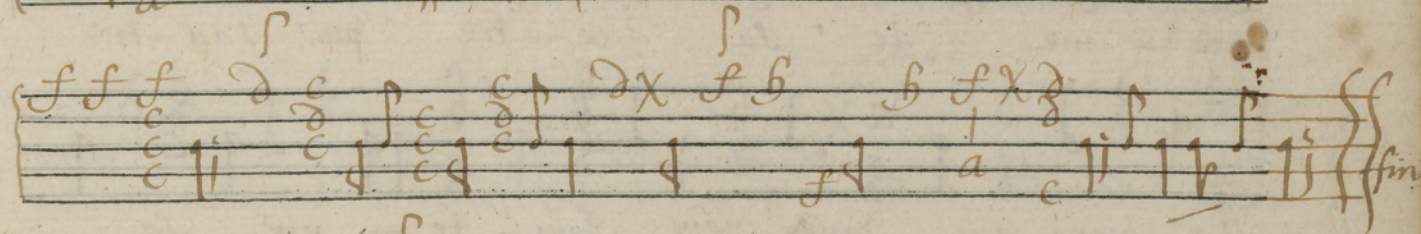
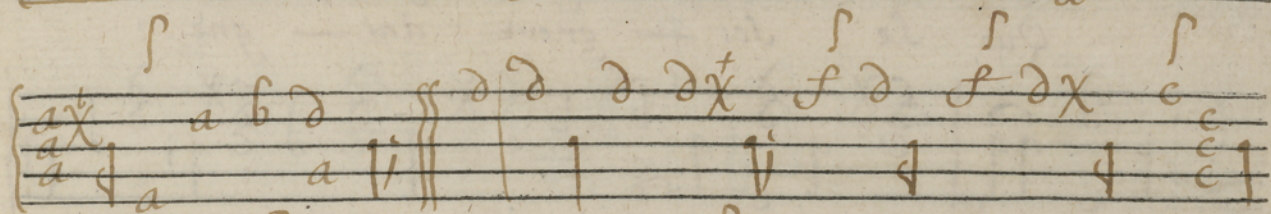
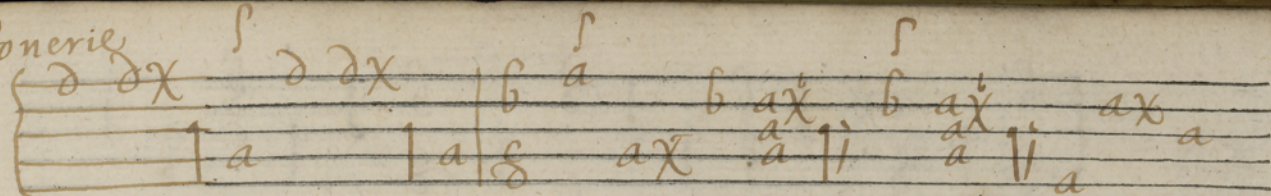




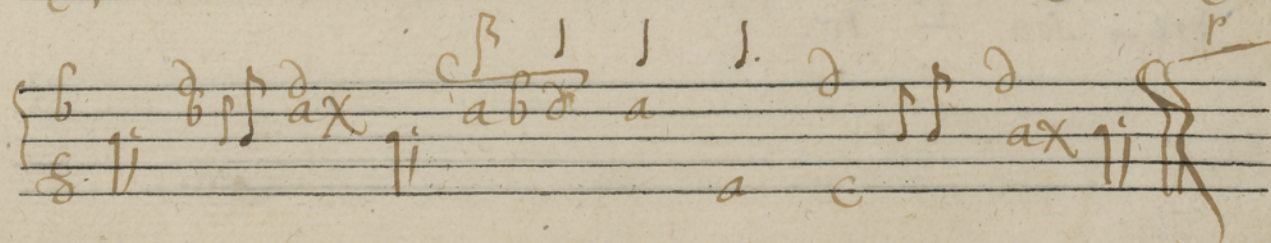
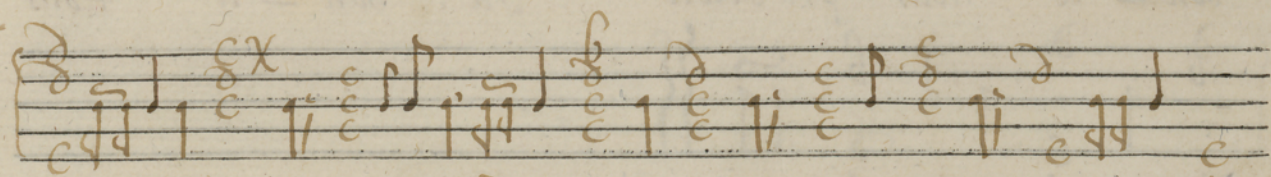
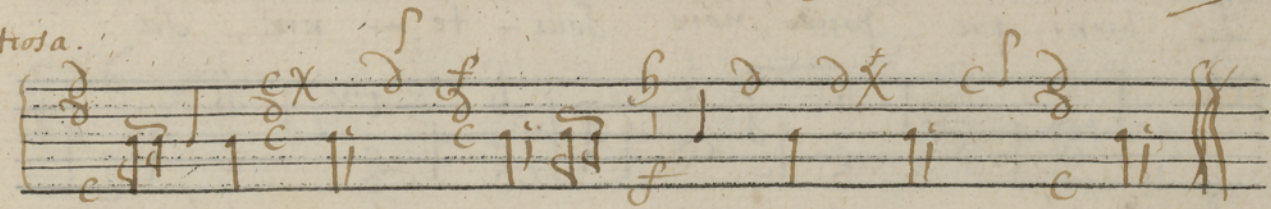


Boufonerie

44

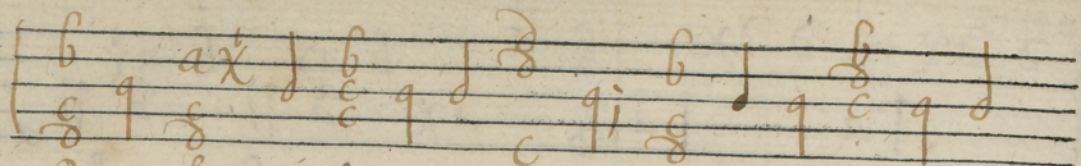


La Grattosa.

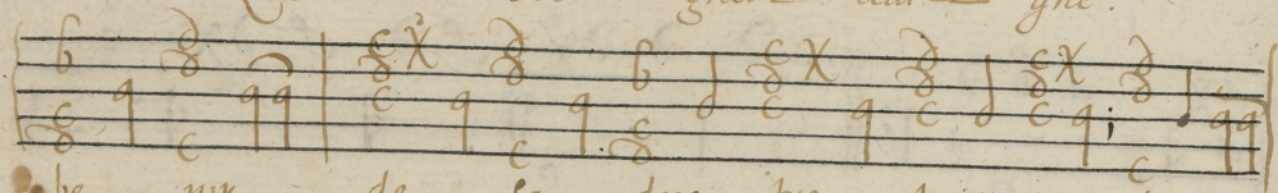




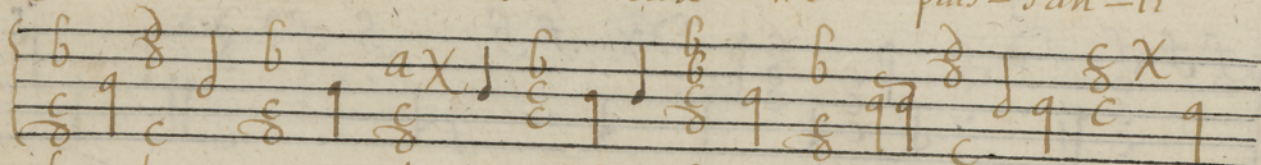
Benedicite'



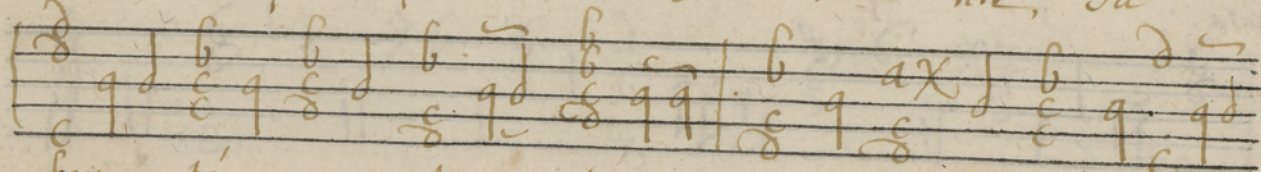
Que Le Sei — gneur dai — gne.



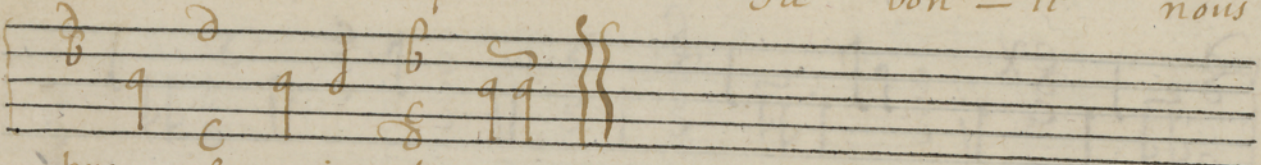
be — nix — de Sa dex — tre puis — san — ti



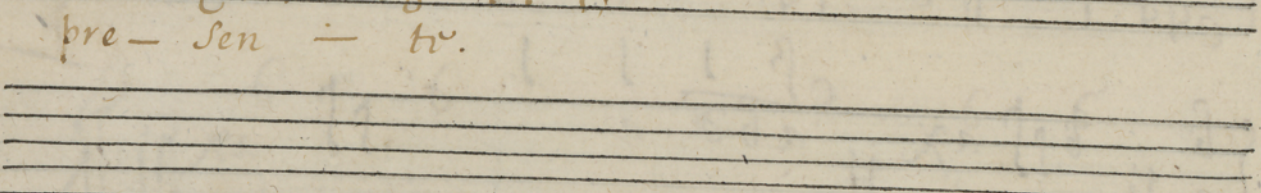
Les biens que pour nous Sous — te — nir, Sa



bon — te' nous pre sen ti'

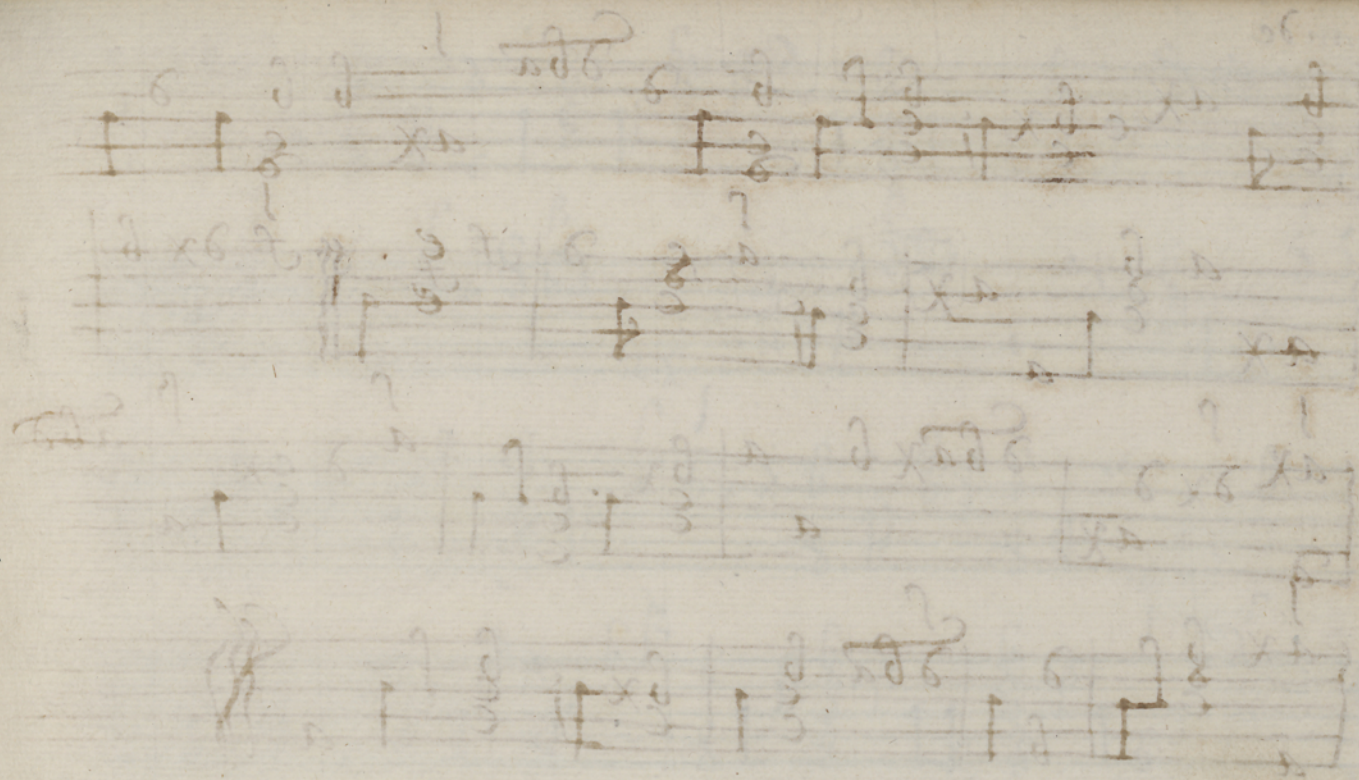


Sa bon — te' nous



pre — sen — ti.







Sarabande

Handwritten musical score for a Sarabande, featuring four staves with notes, rests, and various musical markings. The notation includes notes with stems, rests, and dynamic markings such as *f* (forte) and *p* (piano). The score is written in a single system across four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody with a treble clef. The third staff features a bass clef and a key signature change to two flats (B-flat and E-flat). The fourth staff concludes the piece with a treble clef and a key signature of two flats. The notation is characteristic of 17th or 18th-century manuscript notation, with some notes written as 'a' or 'b' instead of standard letter names. The score is written in a single system across four staves.



# Allemande

bis

The musical score is written in a shorthand notation typical of 17th-century French lute tablature or early keyboard notation. It consists of six systems, each with two staves. The notation uses letters (a, b, c, d, e, f, g, x) and symbols (vertical lines, dots, slurs) to represent notes and rests. The first system begins with a treble clef and a key signature of one flat. The music is written in a single system across six systems of two staves each.



Retourner  
au marais.

Handwritten musical score for 'Retourner au marais.' The score is written on six staves. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and the word 'fin' written to the right.

Le fadu la Gingeole

Handwritten musical score for 'Le fadu la Gingeole'. The score is written on six staves. The notation includes various notes, rests, and accidentals. The piece concludes with a double bar line and a large, stylized flourish.



Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written below the staves in French. The score concludes with a double bar line and repeat signs on the final staff.

*Ce fut  
Je m'en* par en tous de pas que



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Alcidon tenoit ce langage  
Et la belle qui l'entendit  
Se defendit  
Et d'un air amoureux luy dit  
Je ne su jamais volage  
Et l'Amant  
qui m'accuse Injustement  
Est ayme' Constaement

&

Vous scauez chanter comme Rilaire  
faire de la prose Et des vers  
Aoucher des airs  
avec mil Instruments diuers  
Cest plus qu'il n'est necessaire  
pour charmer  
mais pouoit on s'Informen  
si vous scauez aymen

&



# Matelotte

50  
49

a x a x b a a x b  
 Lau r tie / Joue pres de Ce prinast ge  
 Al ci don Ce ber gens si beau  
 au bruit de Leau chantait de bus son  
 ichatu meau / fait il ber gene h  
 I sola — ge gu'bn! Amant qui  
 b x a a x b a a x b a x  
 - gnoist toz change ment A l'yme se Constatment



*f* *sf* *f* *a* *b* *x* *a*  
*a* *ax*  
J'ayme fort dora — Elle, *sphi*  
*b* *a* *ax* *b* *ax* *b*  
*sf* *a* *a*  
Lis J'ayme l'A dorable *sphilis*  
*b* *a* *b* *b* *b* *b*  
*sf* *ax* *sf* *sf*  
Elle a le teint blanc Comme Lis  
*b* *a* *b* *ax* *a* *ax*  
*sf* *a* *ax*  
rien ne me plaît tant qu'elle  
*b* *a* *ax* *sf* *sf*  
L'en J'a mais el le ne  
*a* *b* *x* *b* *a* *ax* *a*  
*sf* *a*  
de de haut Je dois qu'elle



51

le, forte a hault Et qu'il est

pla ce, Comme Il

faut, Les, Oeuv de Oeuv

a b a x b p

belle

50

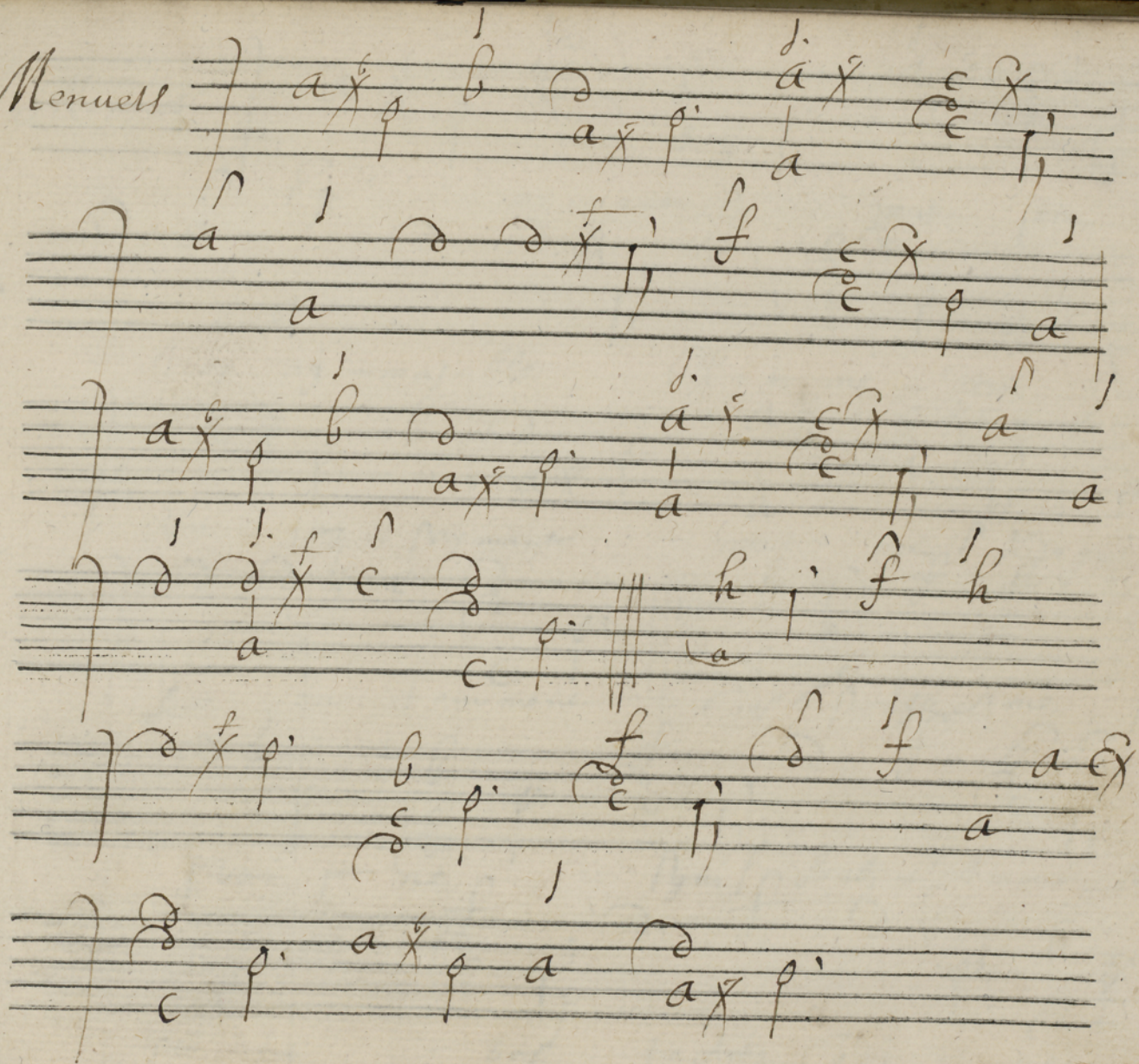


*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page. The text is mirrored and difficult to decipher.]*

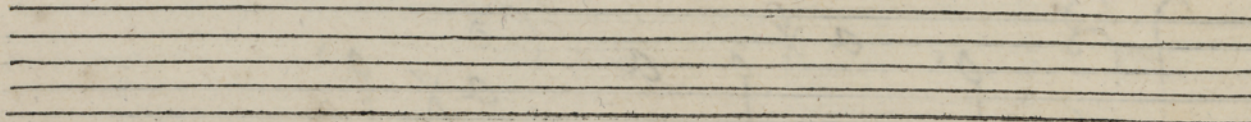
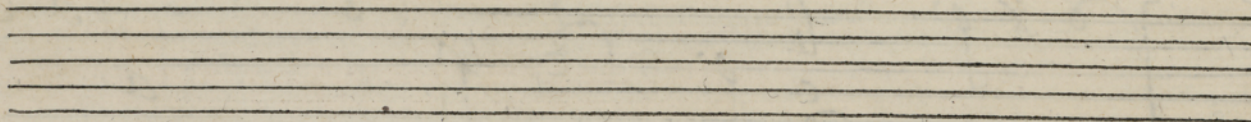
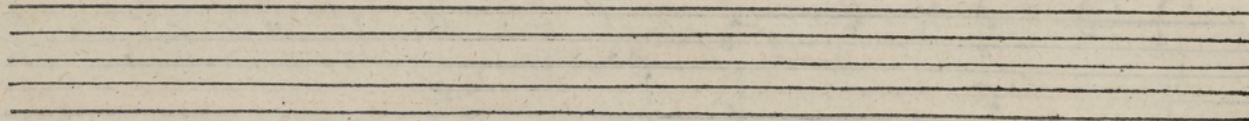
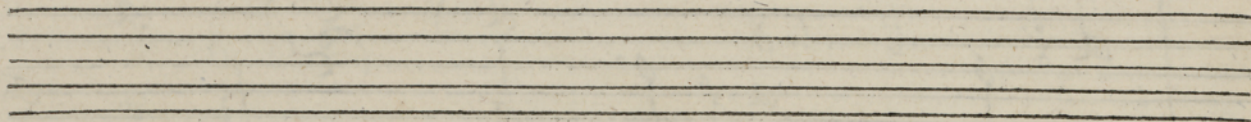
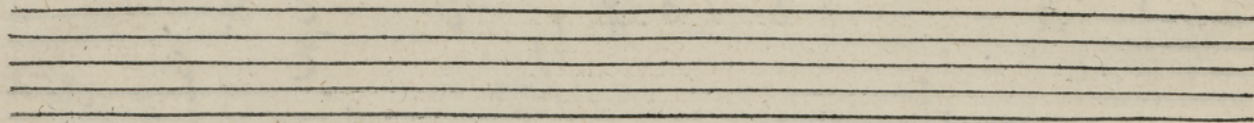
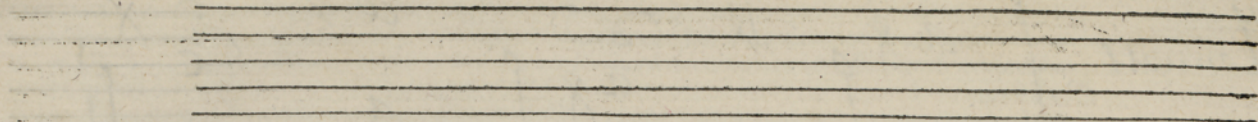


Mennell

51









Menuet

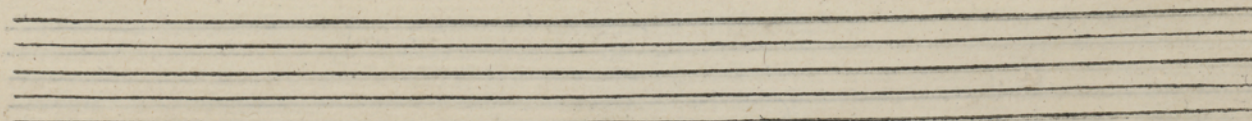
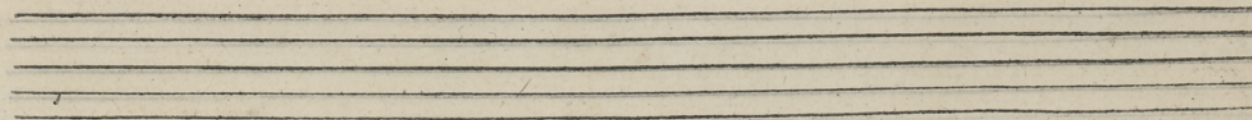
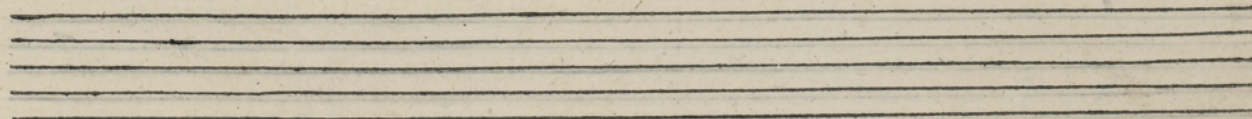
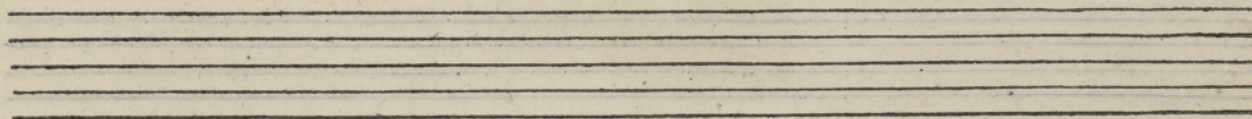
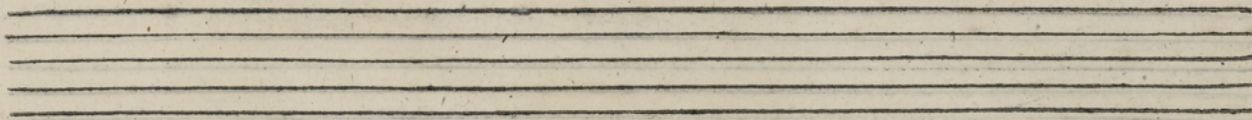
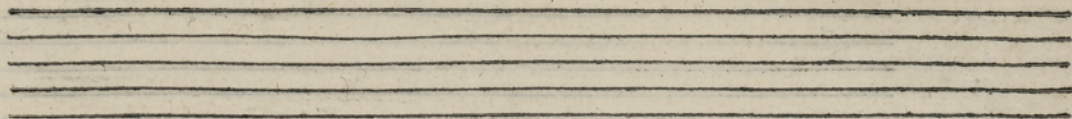
52

*Ep* *ay mant* *peut* *on*  
*Acop* *ay-maj-ble* *Clit* *me-ne*  
*En* *lay mant* *peut* *on* *De qui*  
*ser* *son* *toument* *bol* *te Ame*  
*j'ai* *ne* *Qui* *souh* *L'Amoureuse*  
*pei-ne* *bol* *te Ame* *j'ai* *ne*

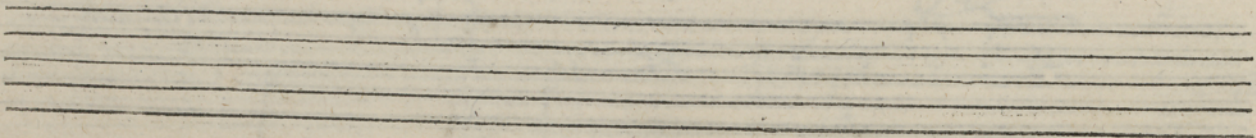
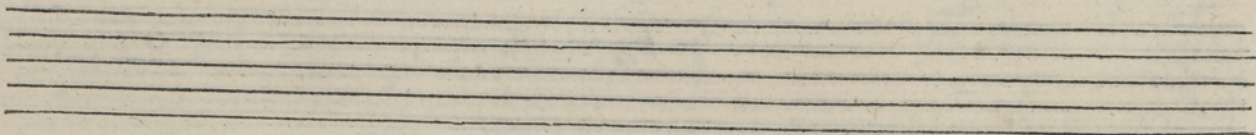
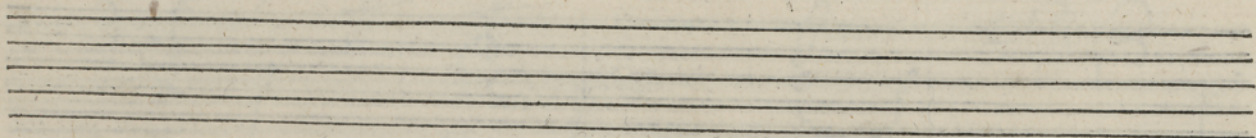
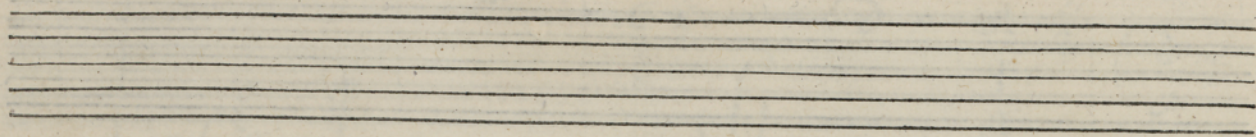
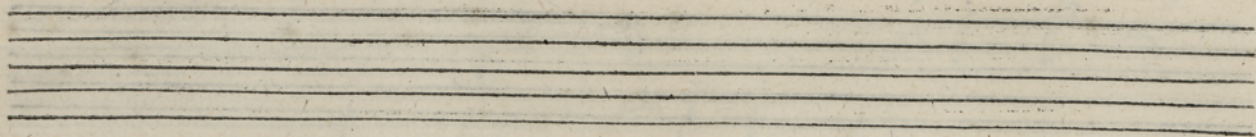
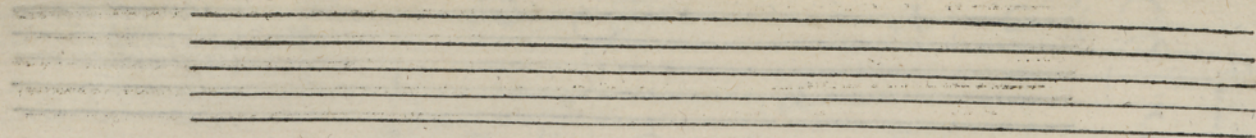


*f* *a* *f* *a* *c* *x* *p*  
*croist, La Ca cher s'ine ment,*  
*a* *a* *a* *a* *a* *b* *a*  
*mais En bain* *Mout Mout fpir*  
*a* *a* *a* *a* *a* *a*  
*a* *a* *a* *a* *a* *a*  
*rien rien* *rien* *rien*  
*Coette Coette* *par le affe*  
*a* *a* *a* *a* *a* *a*  
*quand Il s'oupi + re* *Coette Coette*  
*a* *a* *a* *a* *a* *a*  
*parle affe* *de son mar tine*





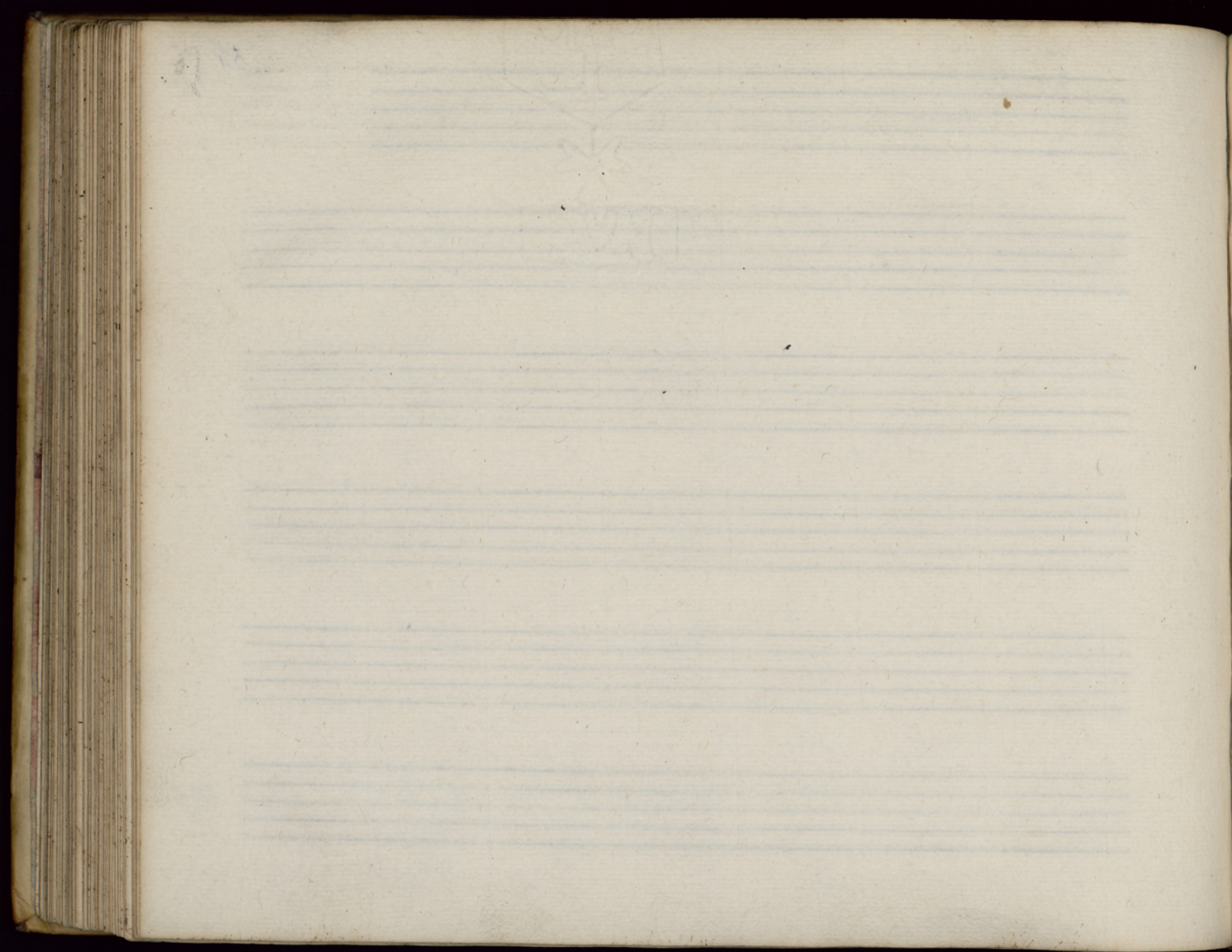




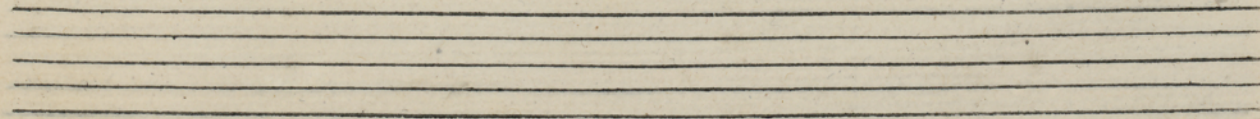
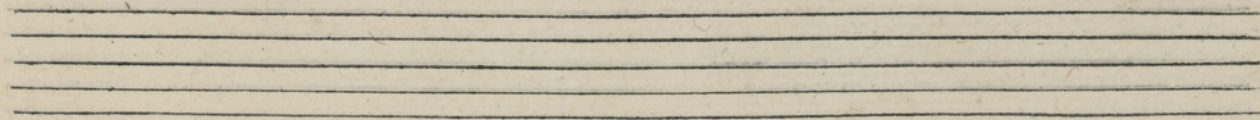
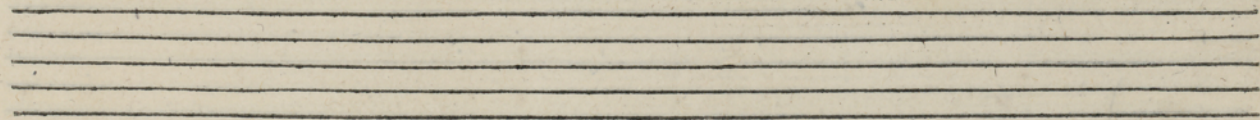
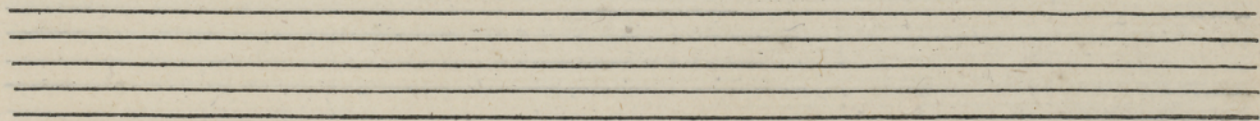
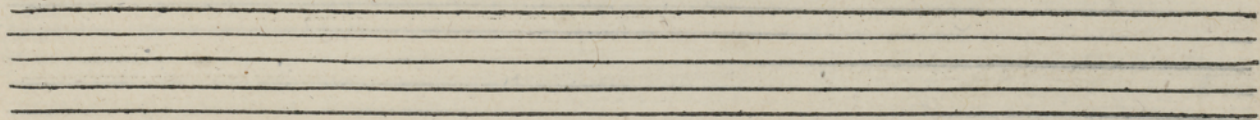
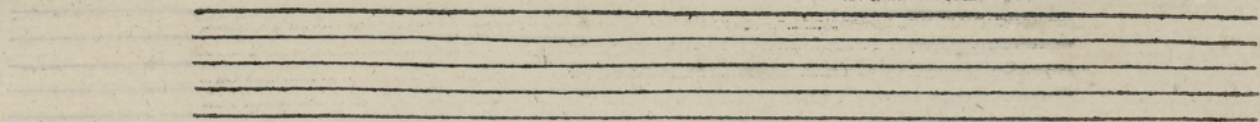




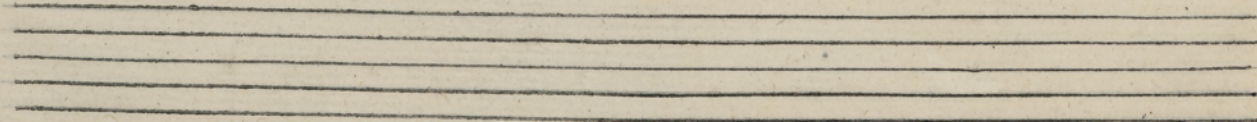
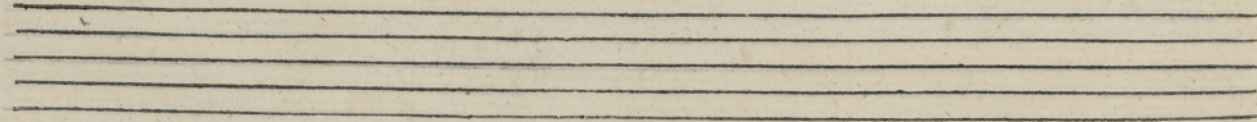
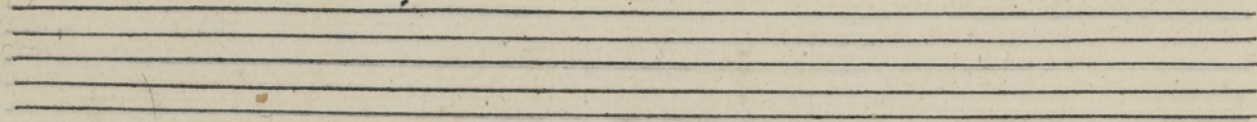
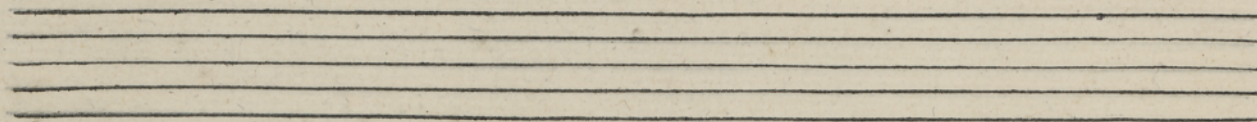
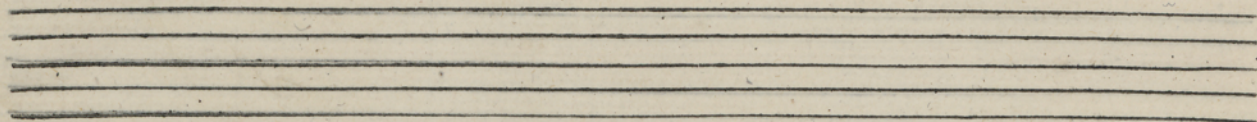
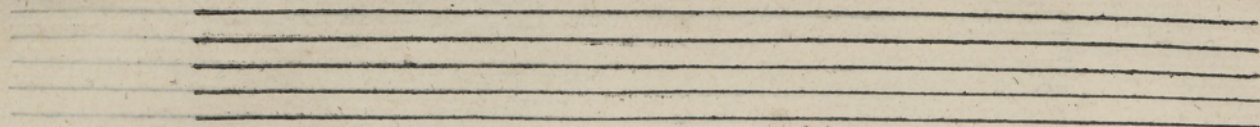








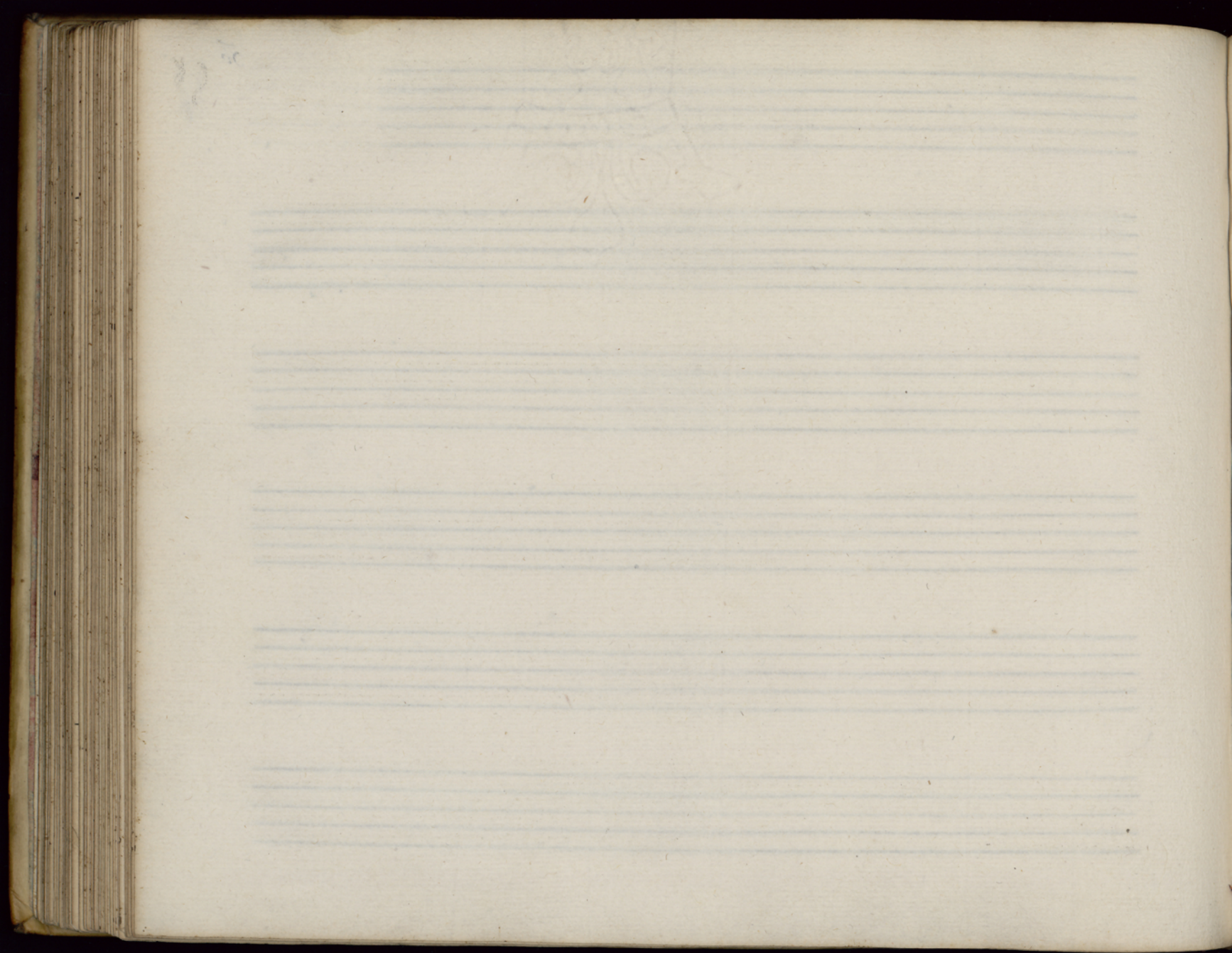






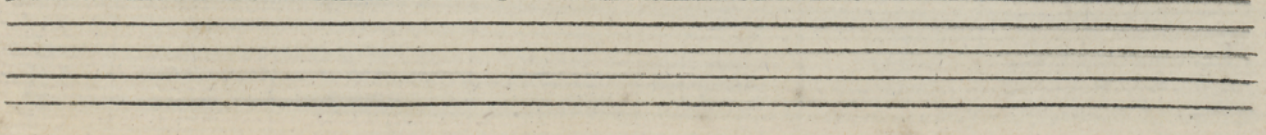
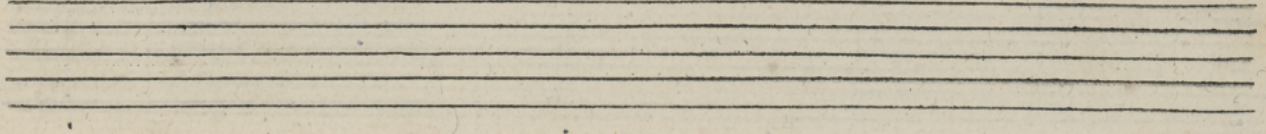
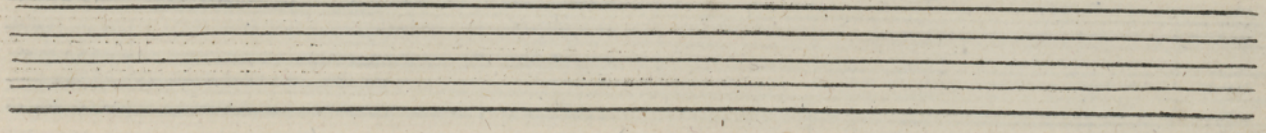
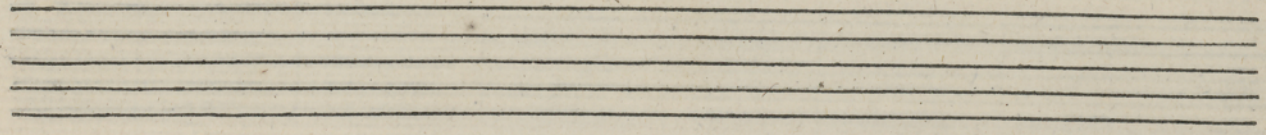
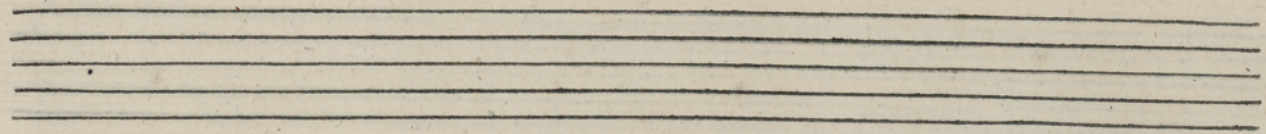
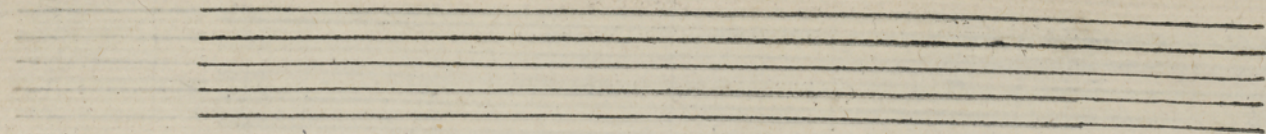




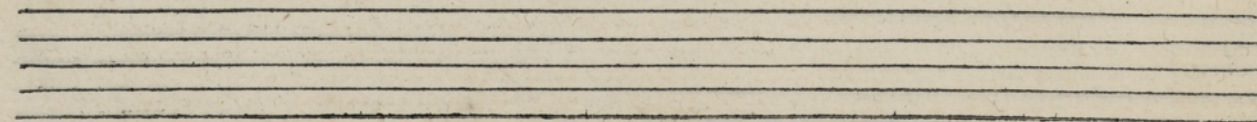
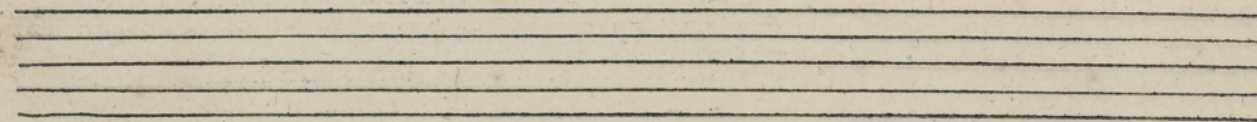
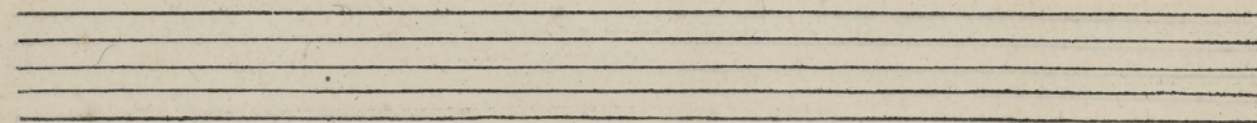
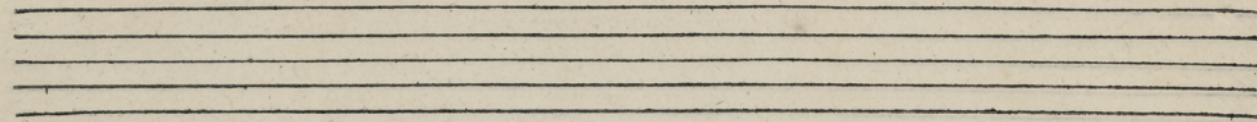
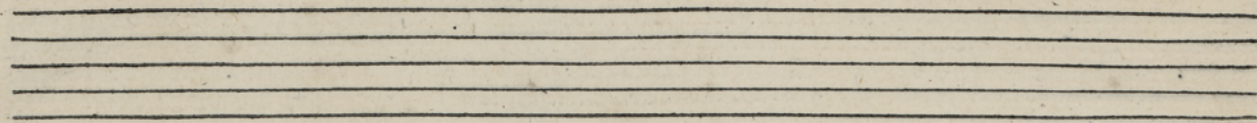
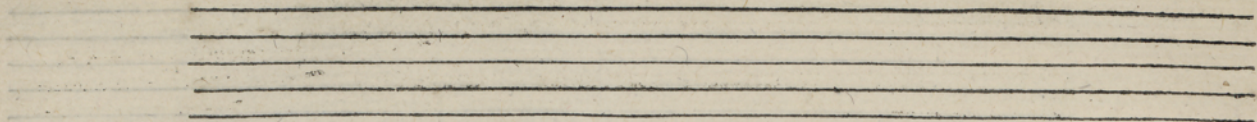




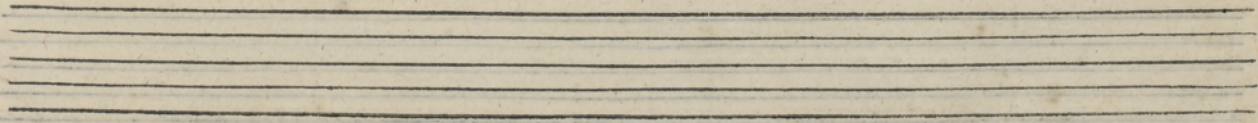
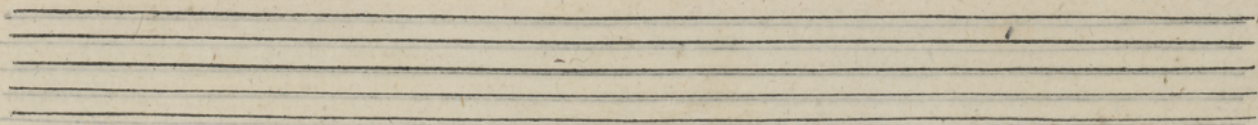
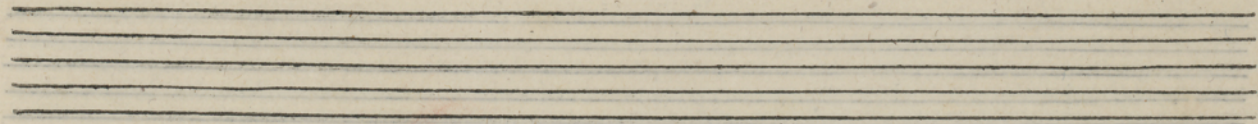
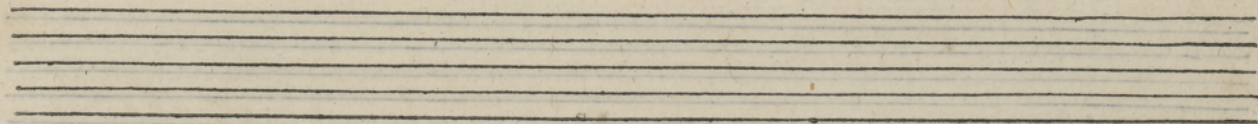
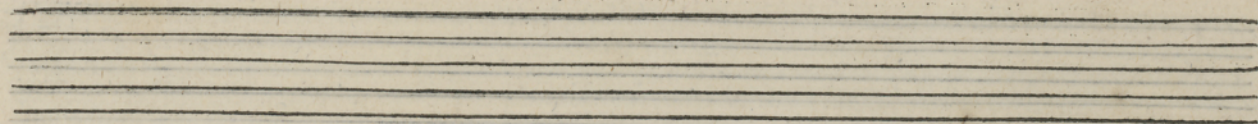
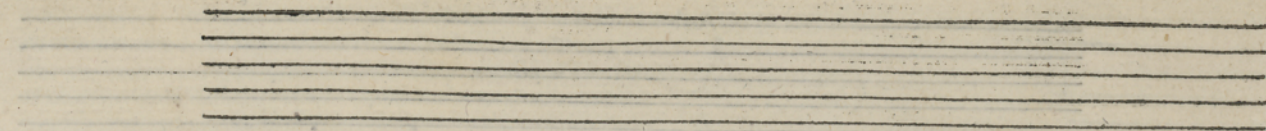
57  
56



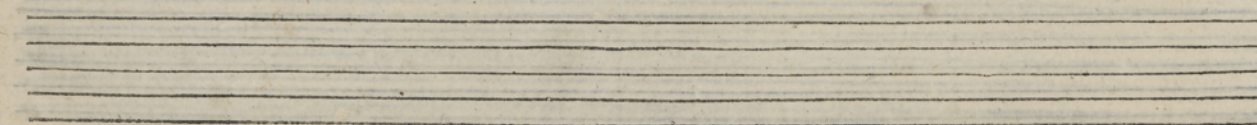
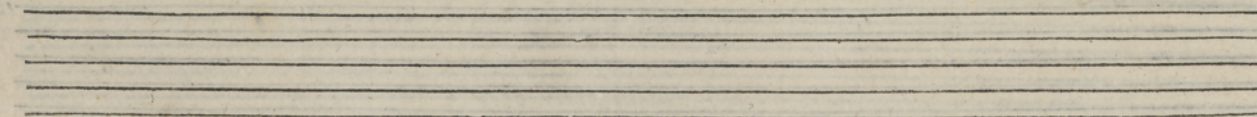
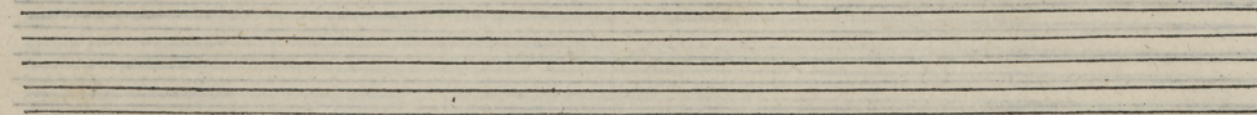
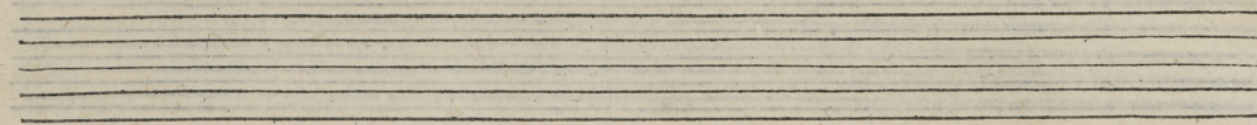
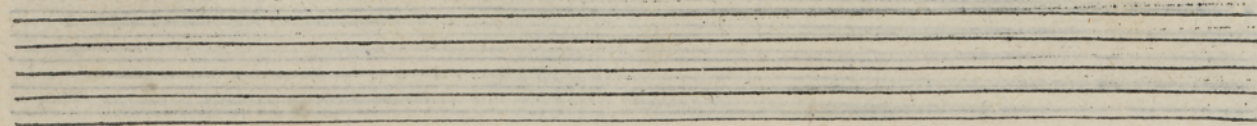
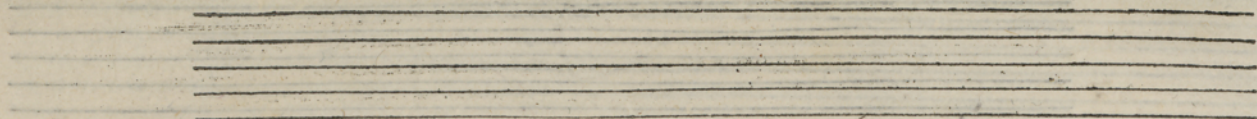








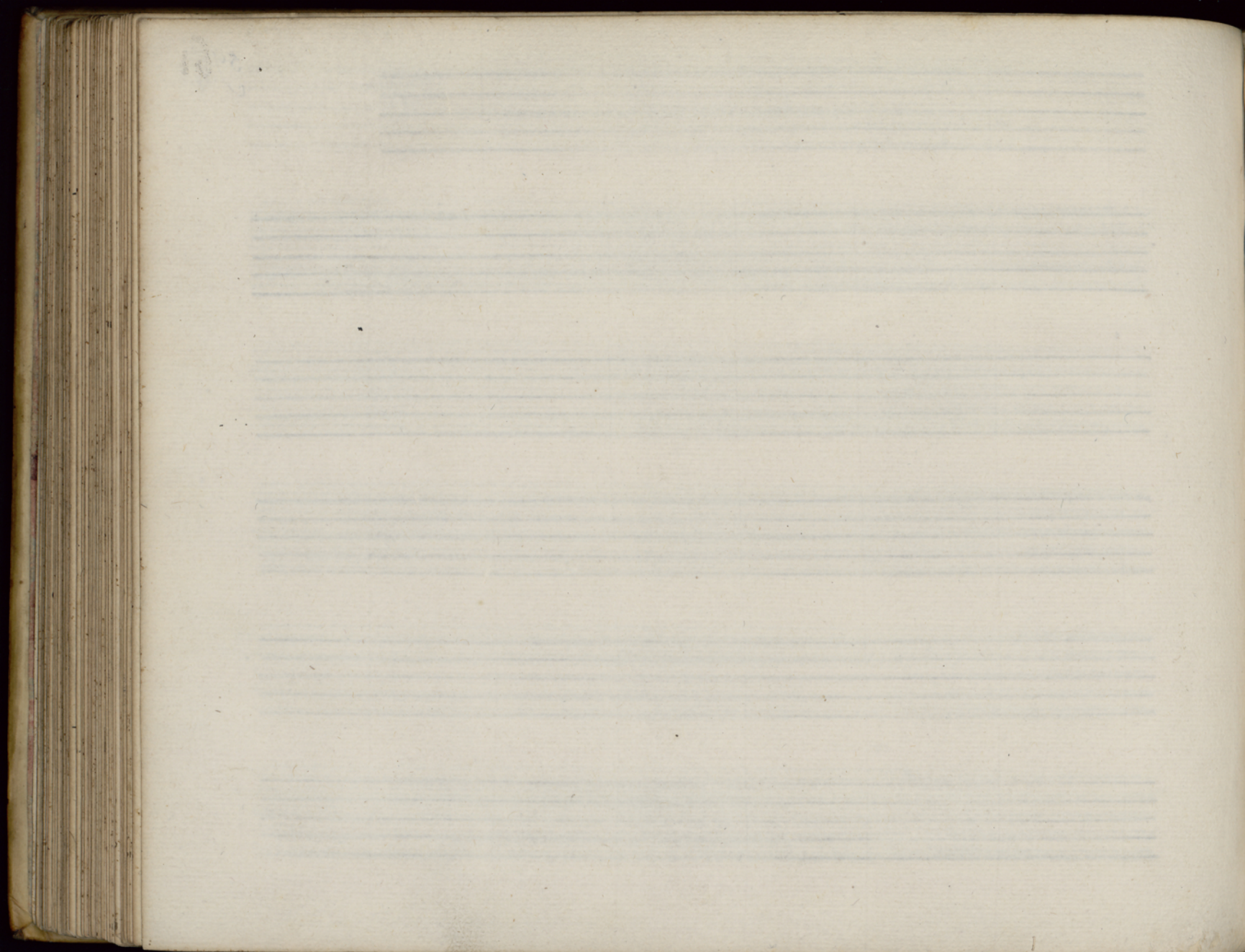




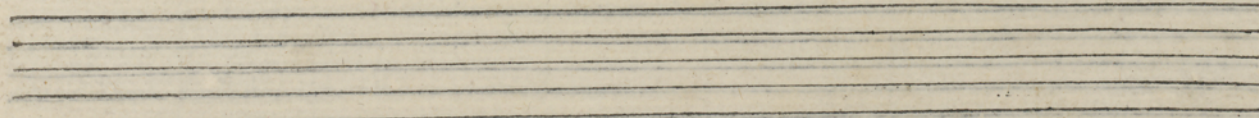
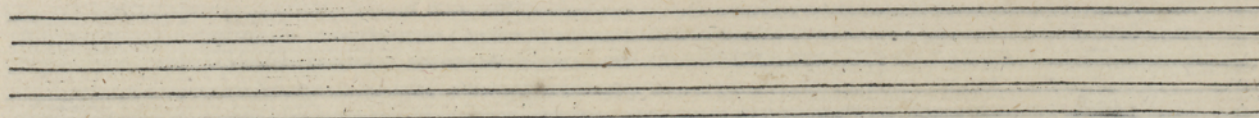
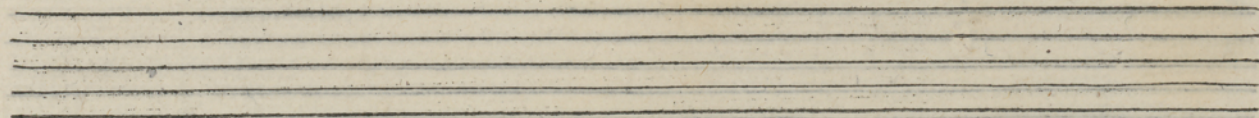
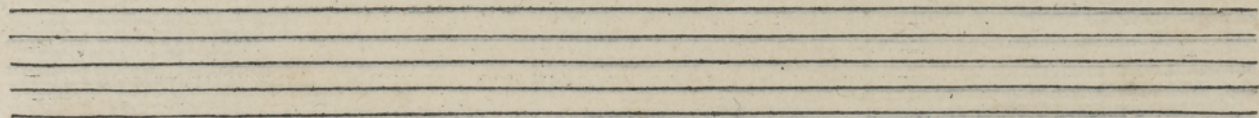
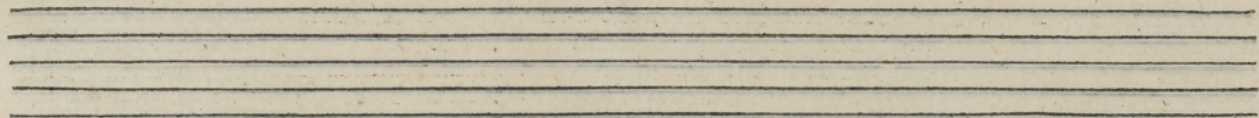
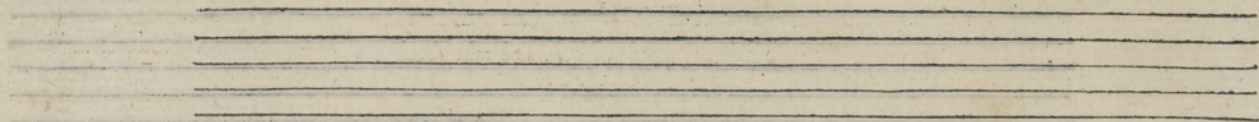




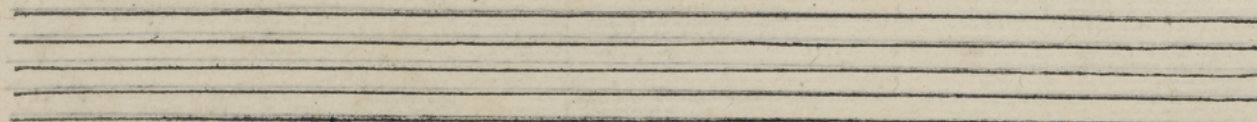
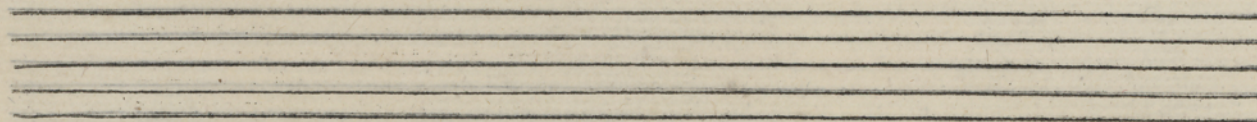
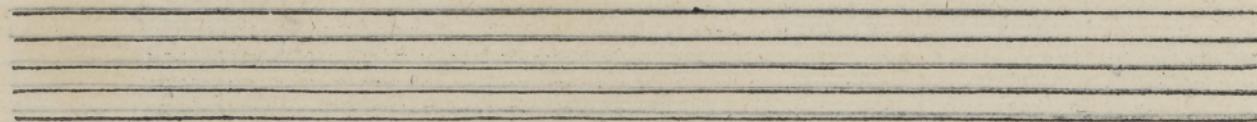
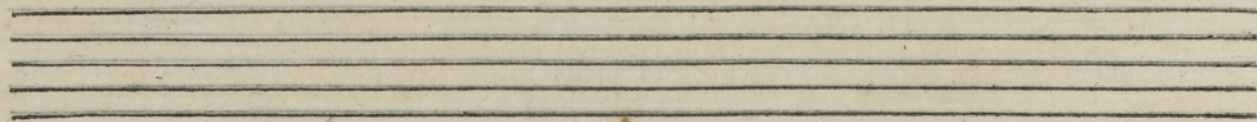
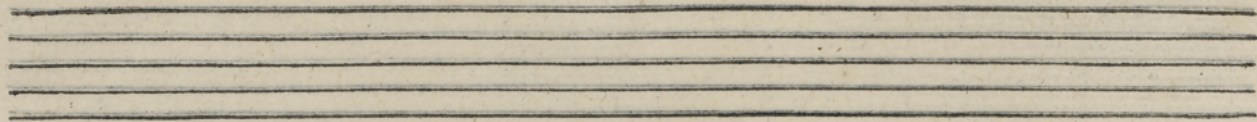
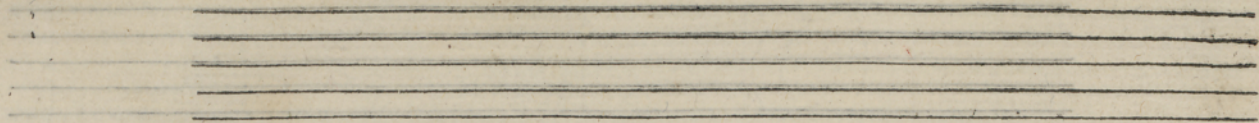














61

62

W  
2  
2

22



23

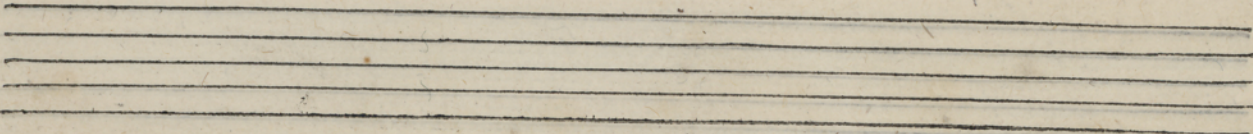
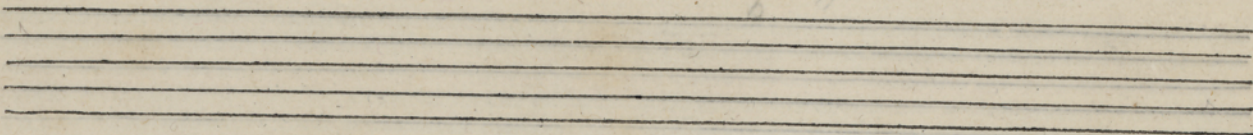
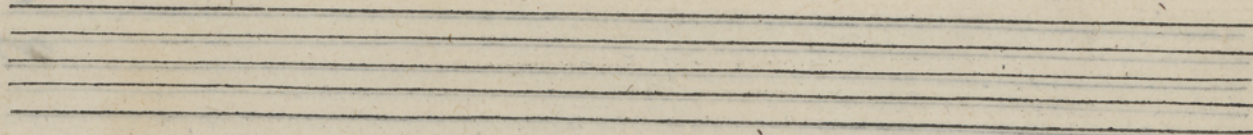
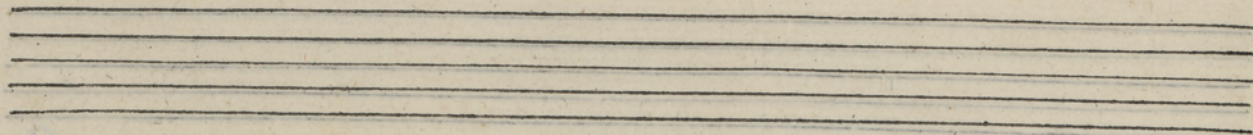
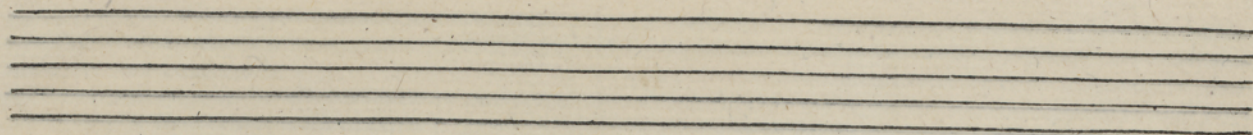
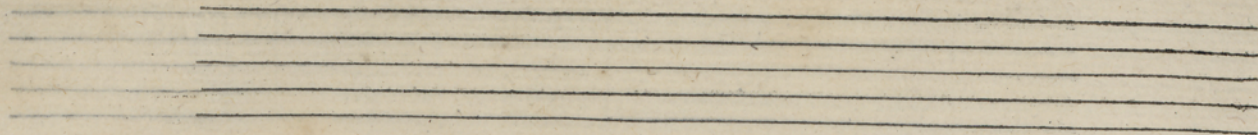
2  
3  
4

44



W u u e e ,







berger que j'aime ta musette.  
Rien n'en peut esgaller les sons  
quand l'eu tu sur l'her belle  
me faire entendre tes chansons  
Tout Seul Dans le Village  
tu peux donner la loy  
Et Dans ton autre voisinage.  
Il n'est point De Berger  
qui chante comme toy

X  
Bergere C'est plus tost fa Dance  
Dont on doit Vanter les appas  
Si se joue en cadence  
se ne fais que suivre tes pas  
Ce n'est pas musette  
qui Deuroit te charmer  
sen soy jouer belle nanette  
mais non pas ausy bien  
que se. N'auroid aimer

63  
l'amour au Cocur. D'une bergere  
luy fait passer d'heureux momens  
que sert d'être severe  
Il faut Conserver les amans  
Faches quand on est belle  
et qu'on peut tout charmer  
qu'il ne faut pas être cruelle  
Car si l'on n'aime bien  
on cesse ausy D'aimer

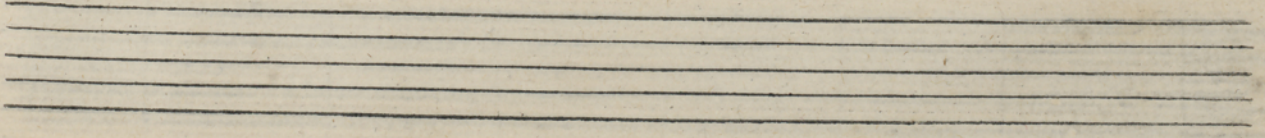
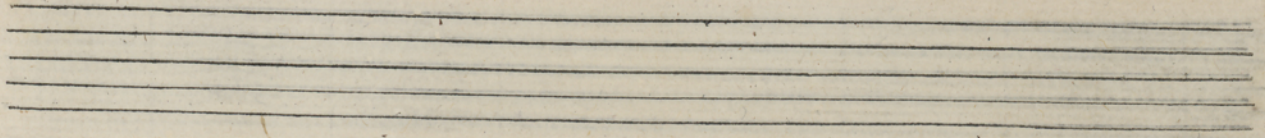
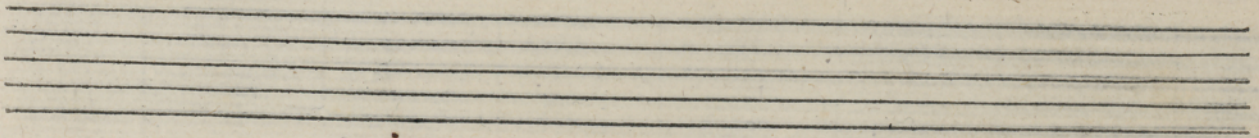
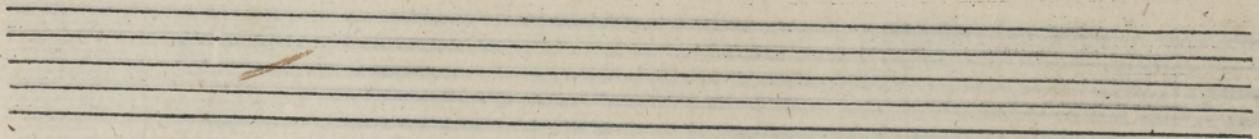
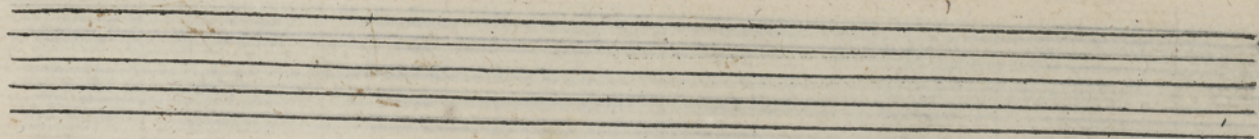
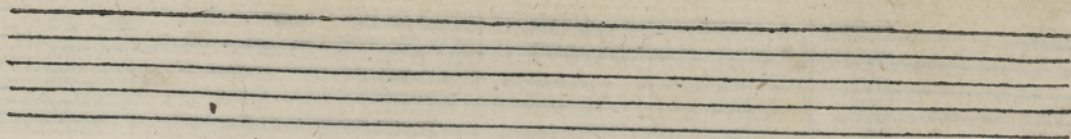


*[The page contains faint, illegible handwriting, likely bleed-through from the reverse side.]*

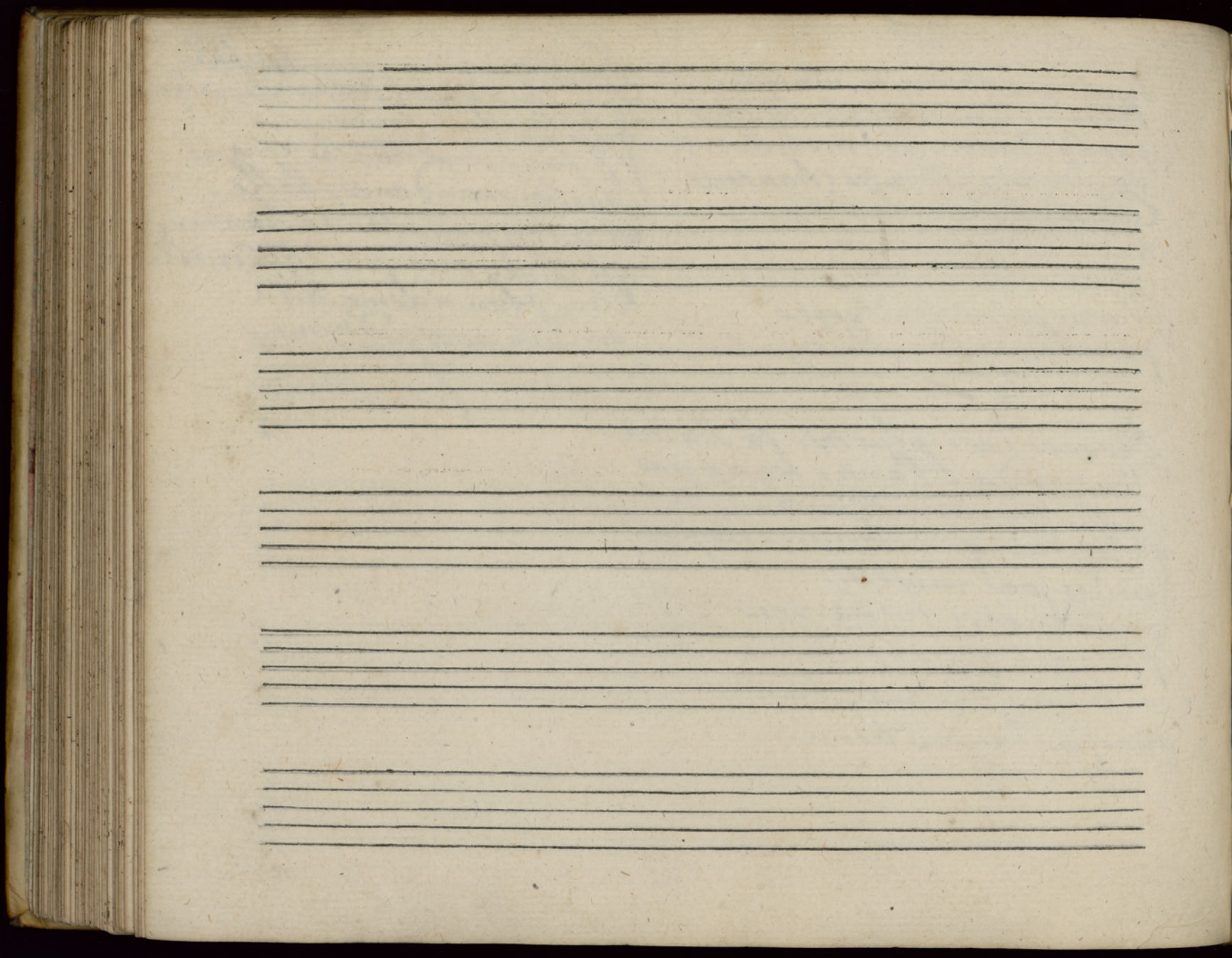
1. *Le monde est un théâtre*  
 2. *Le monde est un théâtre*  
 3. *Le monde est un théâtre*  
 4. *Le monde est un théâtre*  
 5. *Le monde est un théâtre*  
 6. *Le monde est un théâtre*  
 7. *Le monde est un théâtre*  
 8. *Le monde est un théâtre*  
 9. *Le monde est un théâtre*  
 10. *Le monde est un théâtre*

*[Faint, illegible handwriting]*

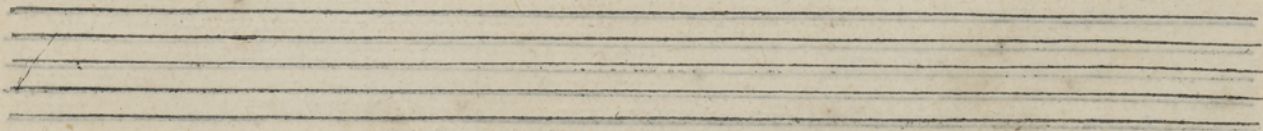
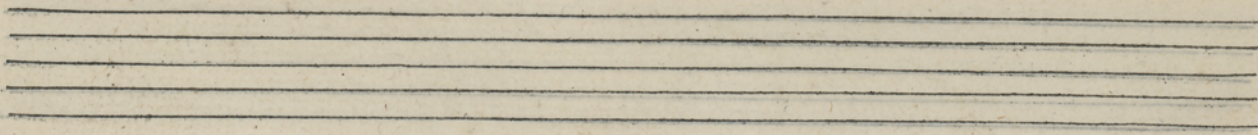
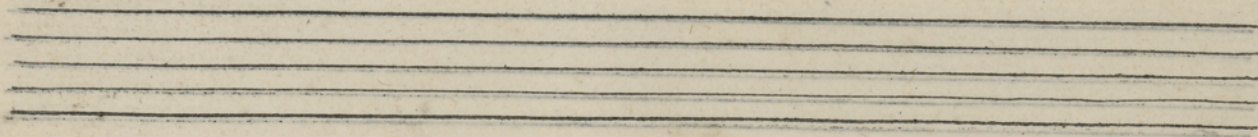
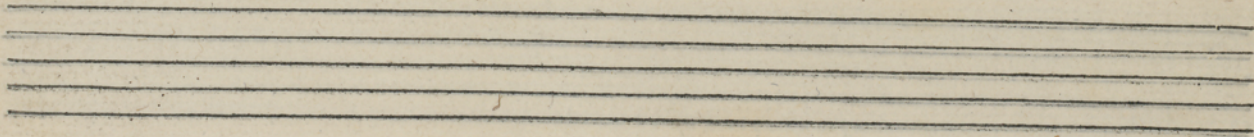
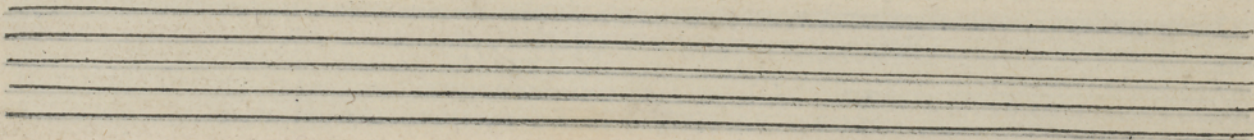
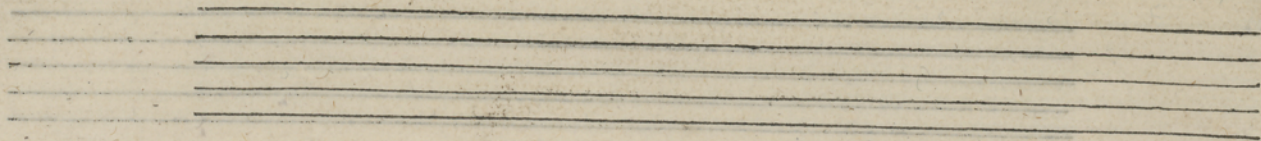




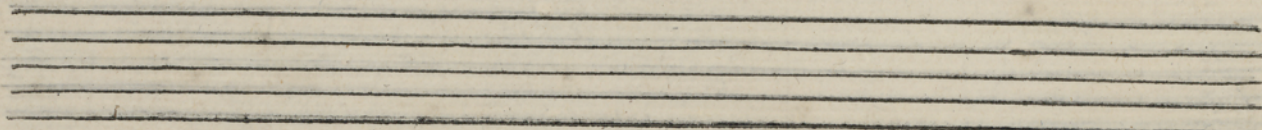
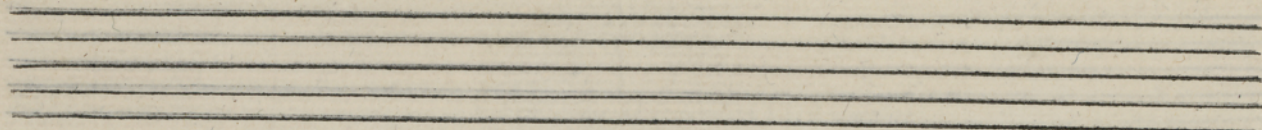
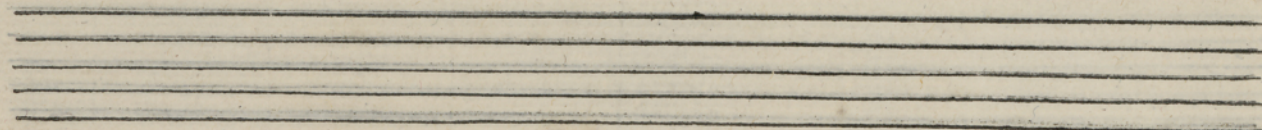
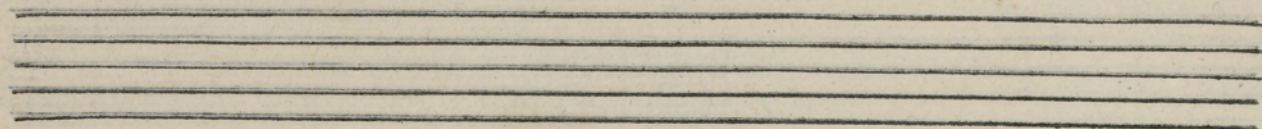
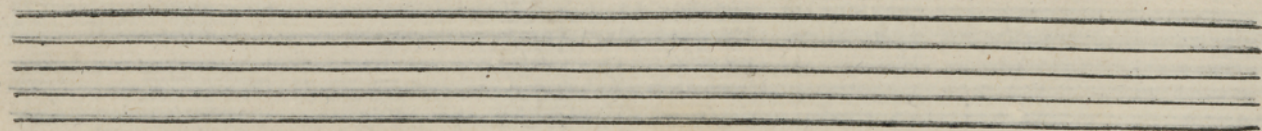
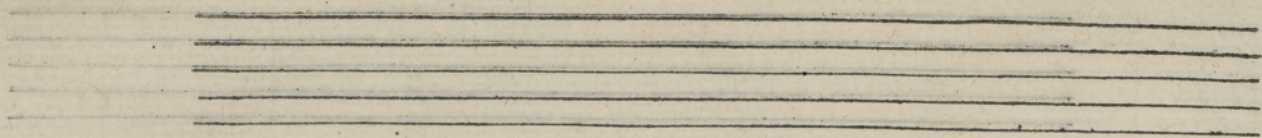








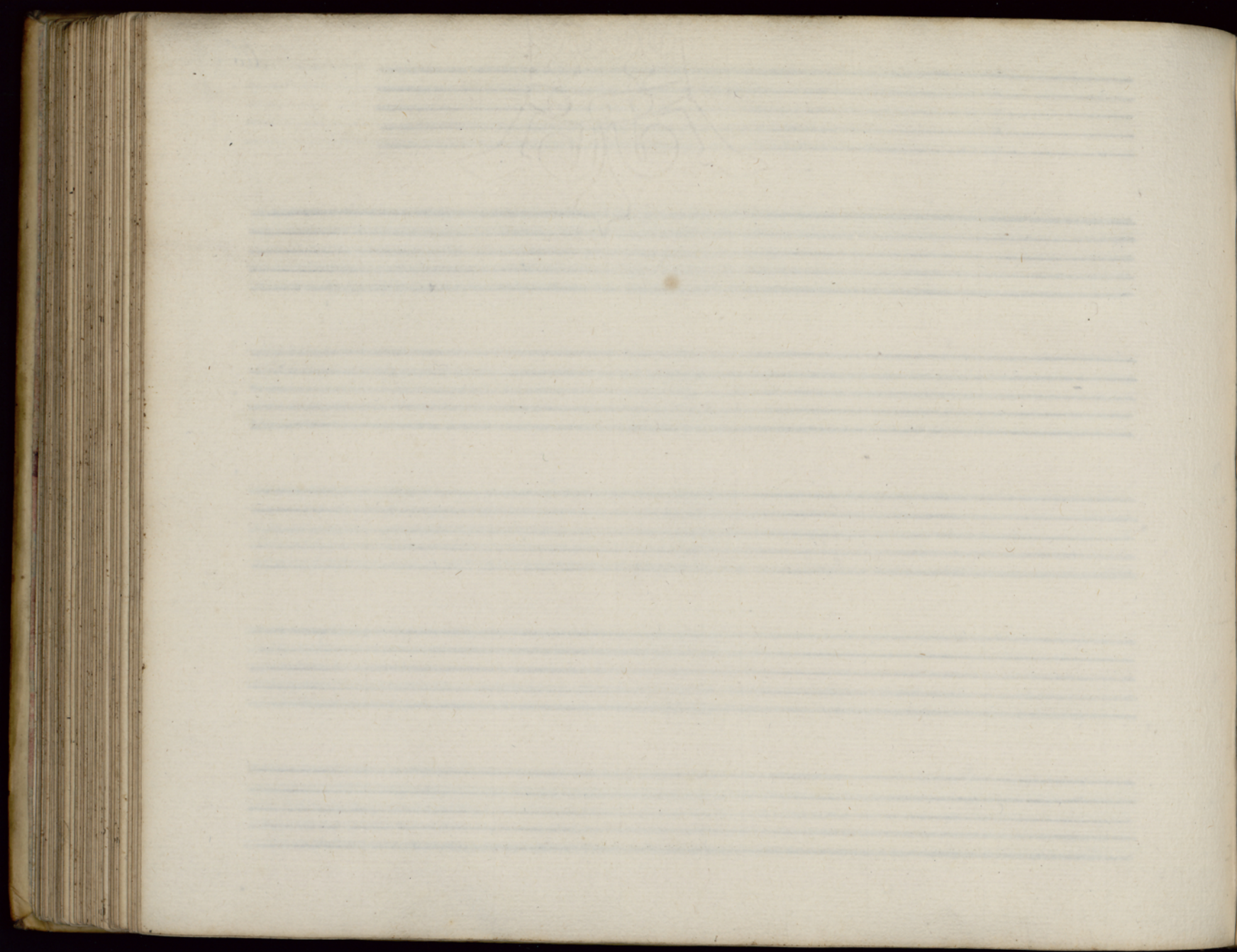




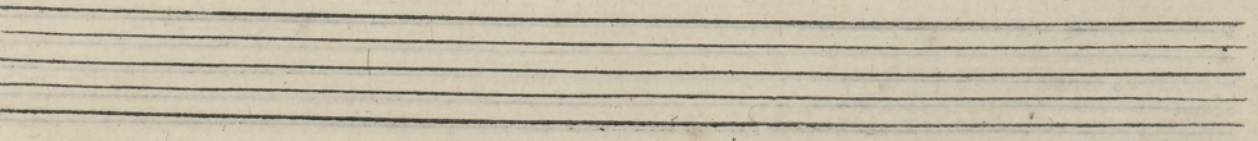
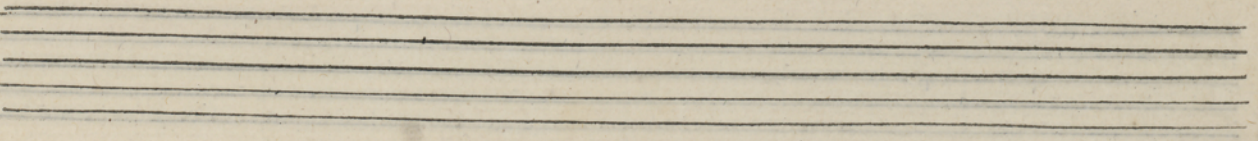
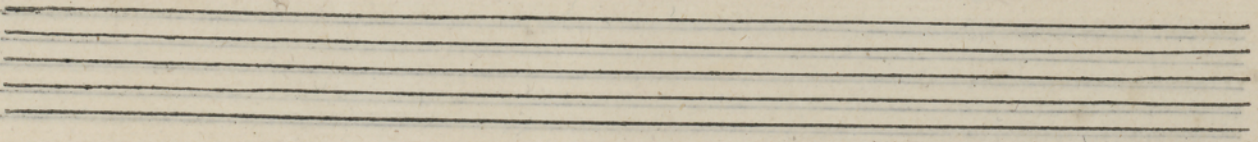
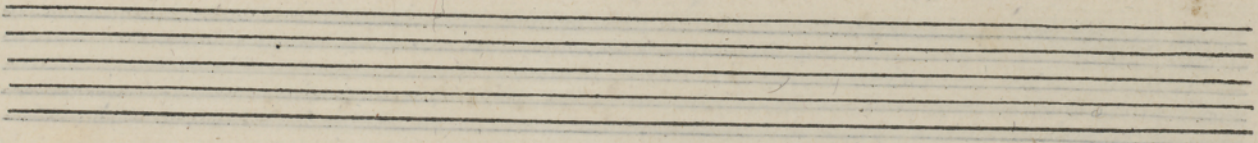
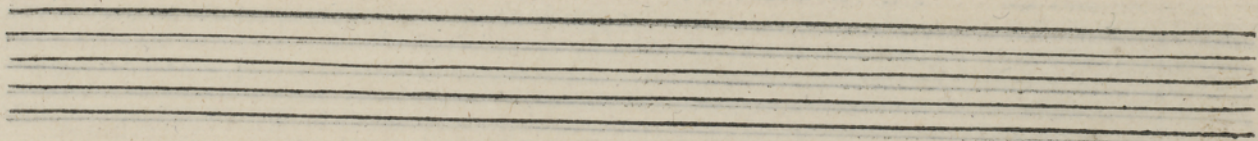
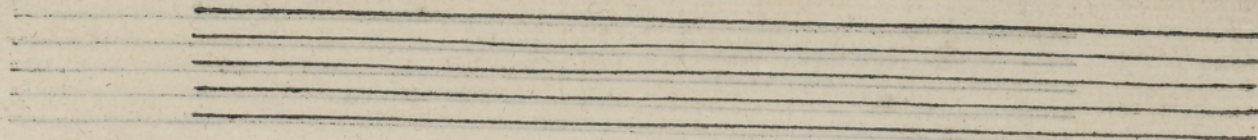














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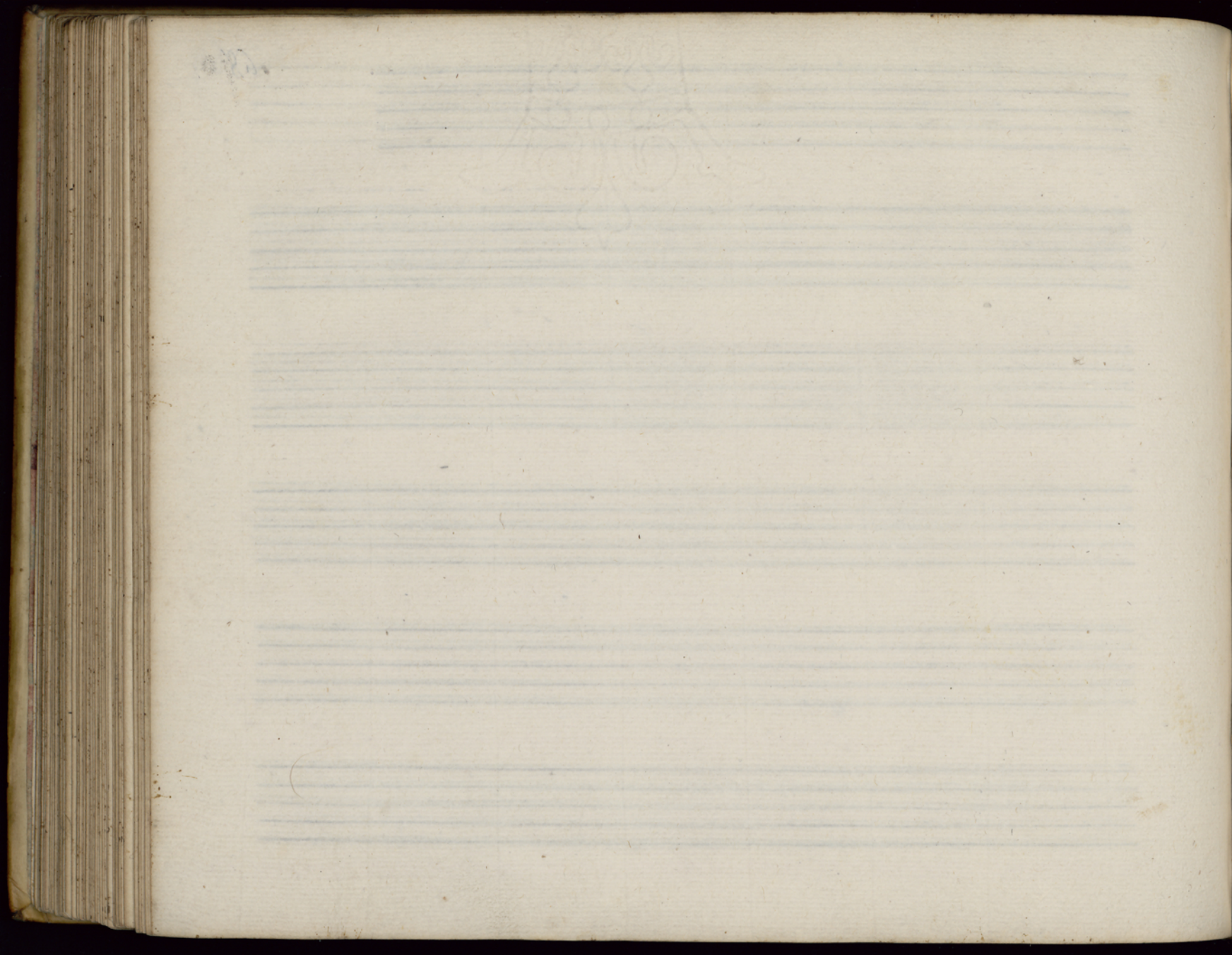
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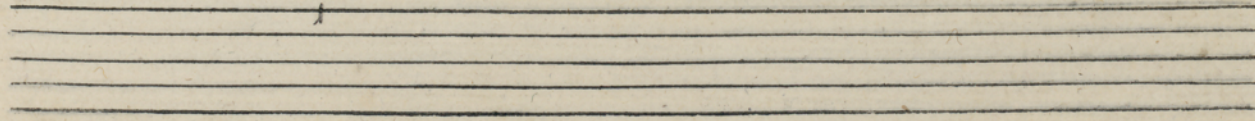
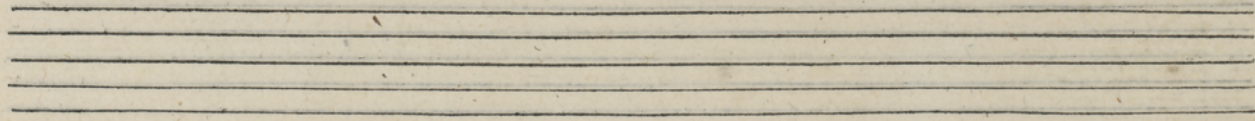
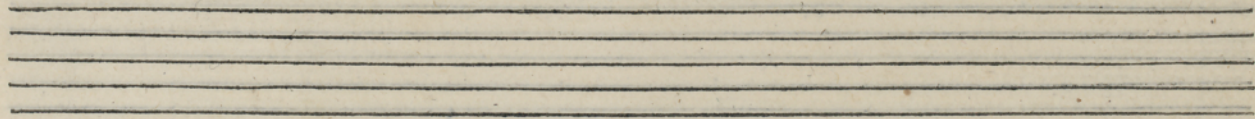
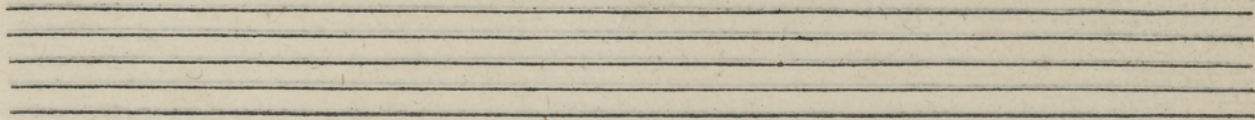
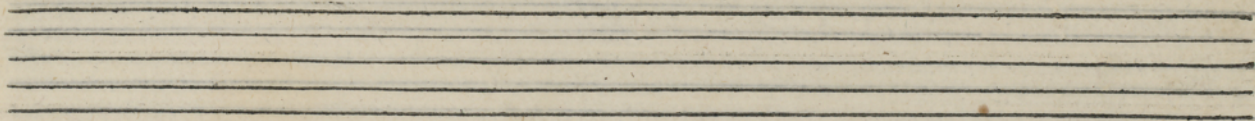
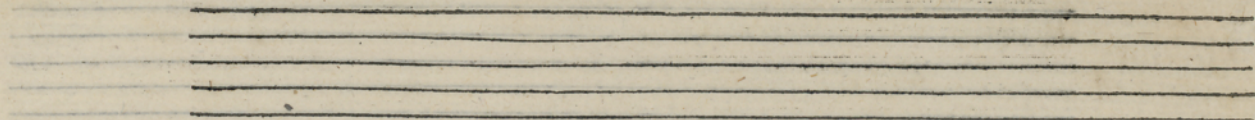






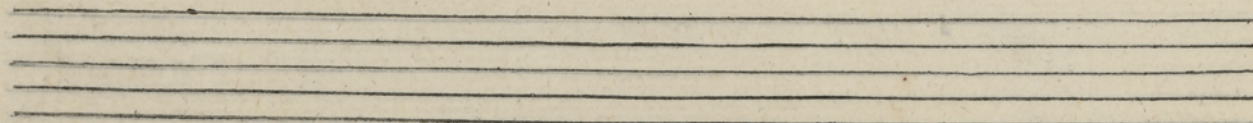
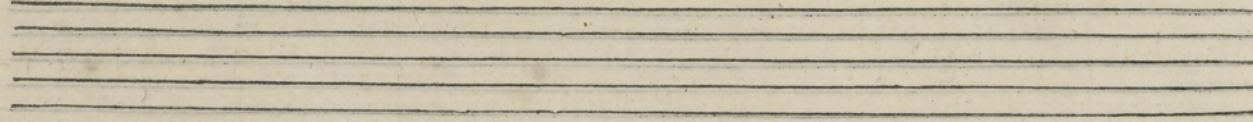
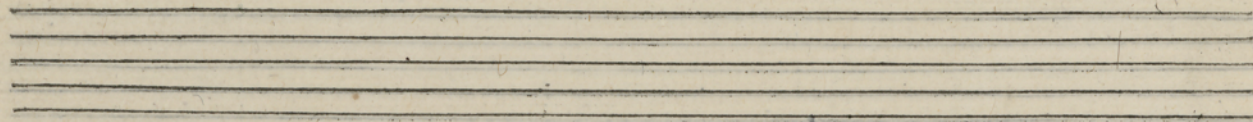
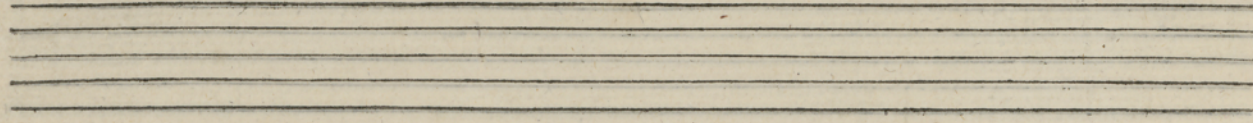
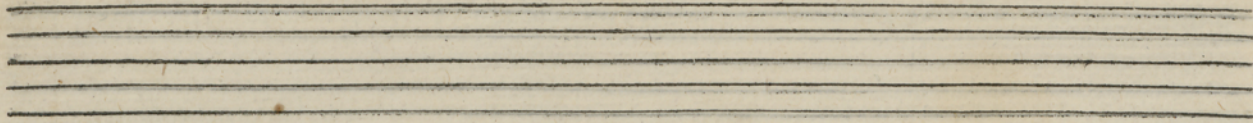
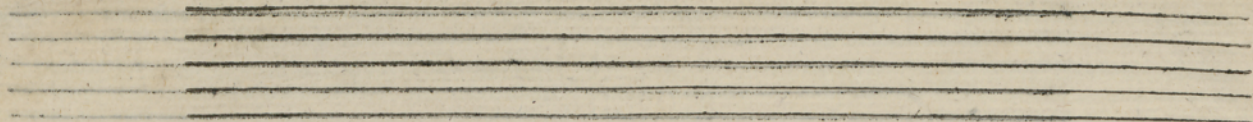


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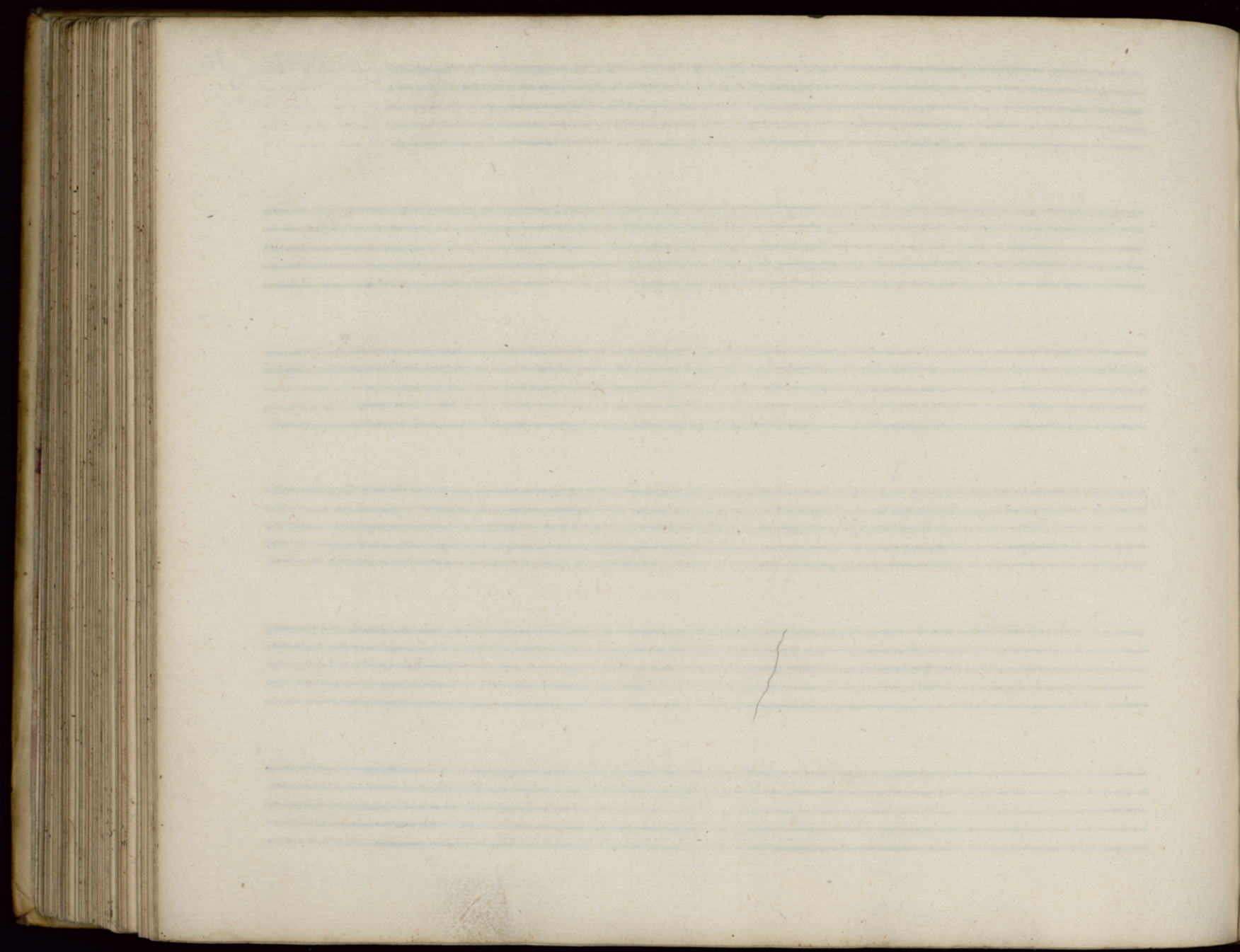
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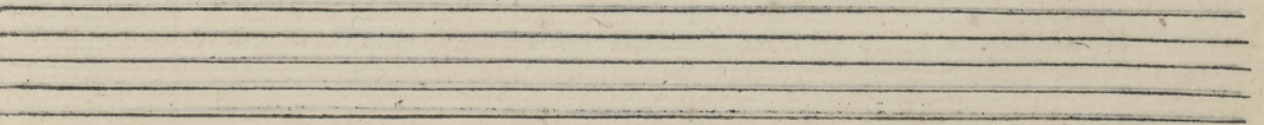
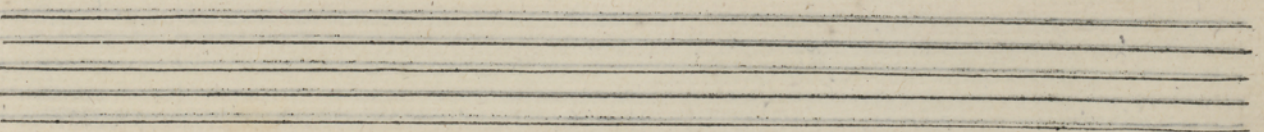
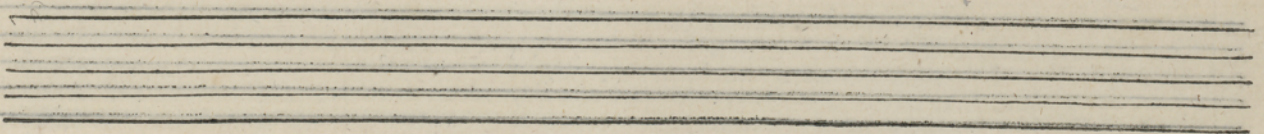
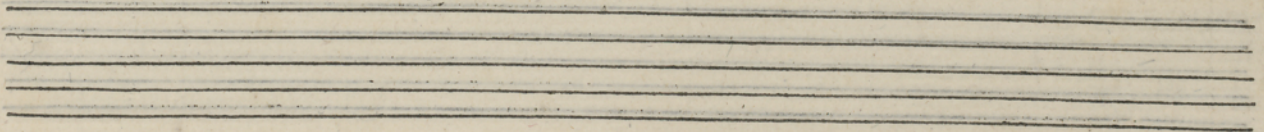
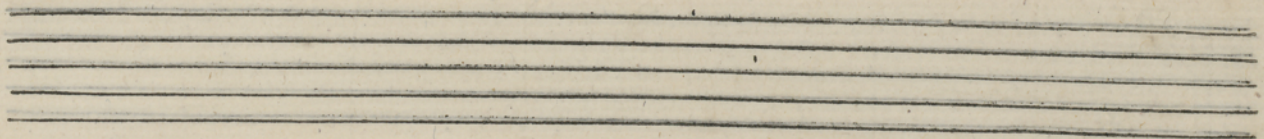
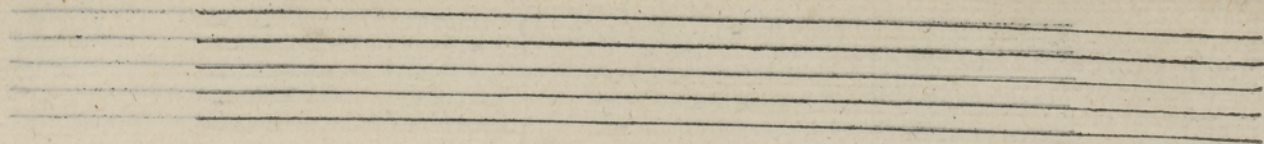




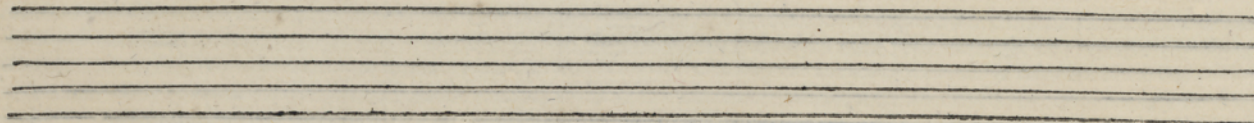
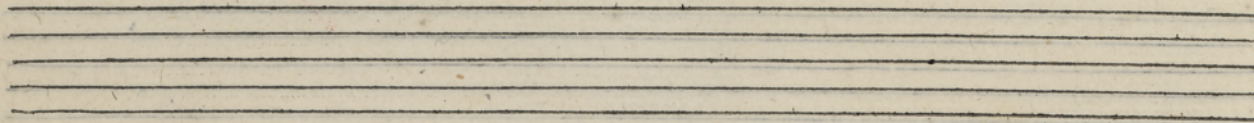
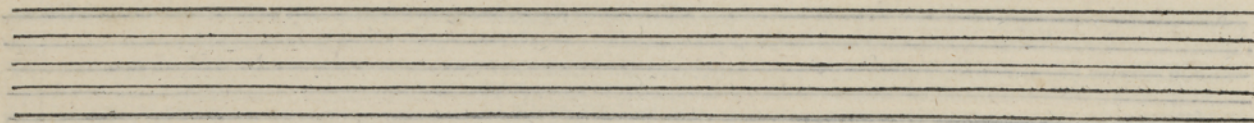
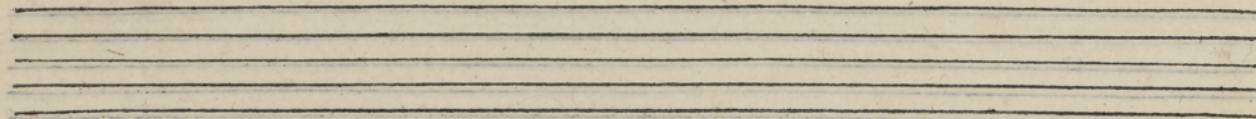
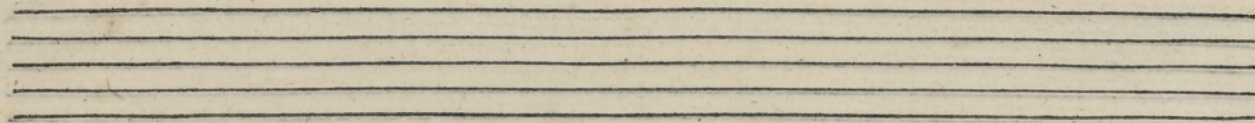
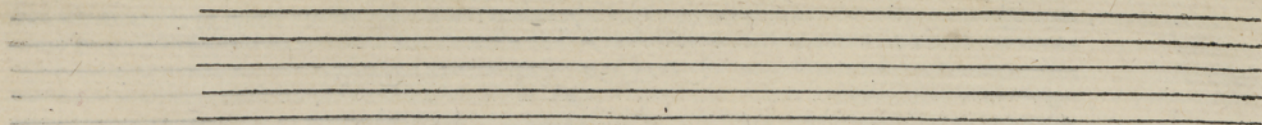








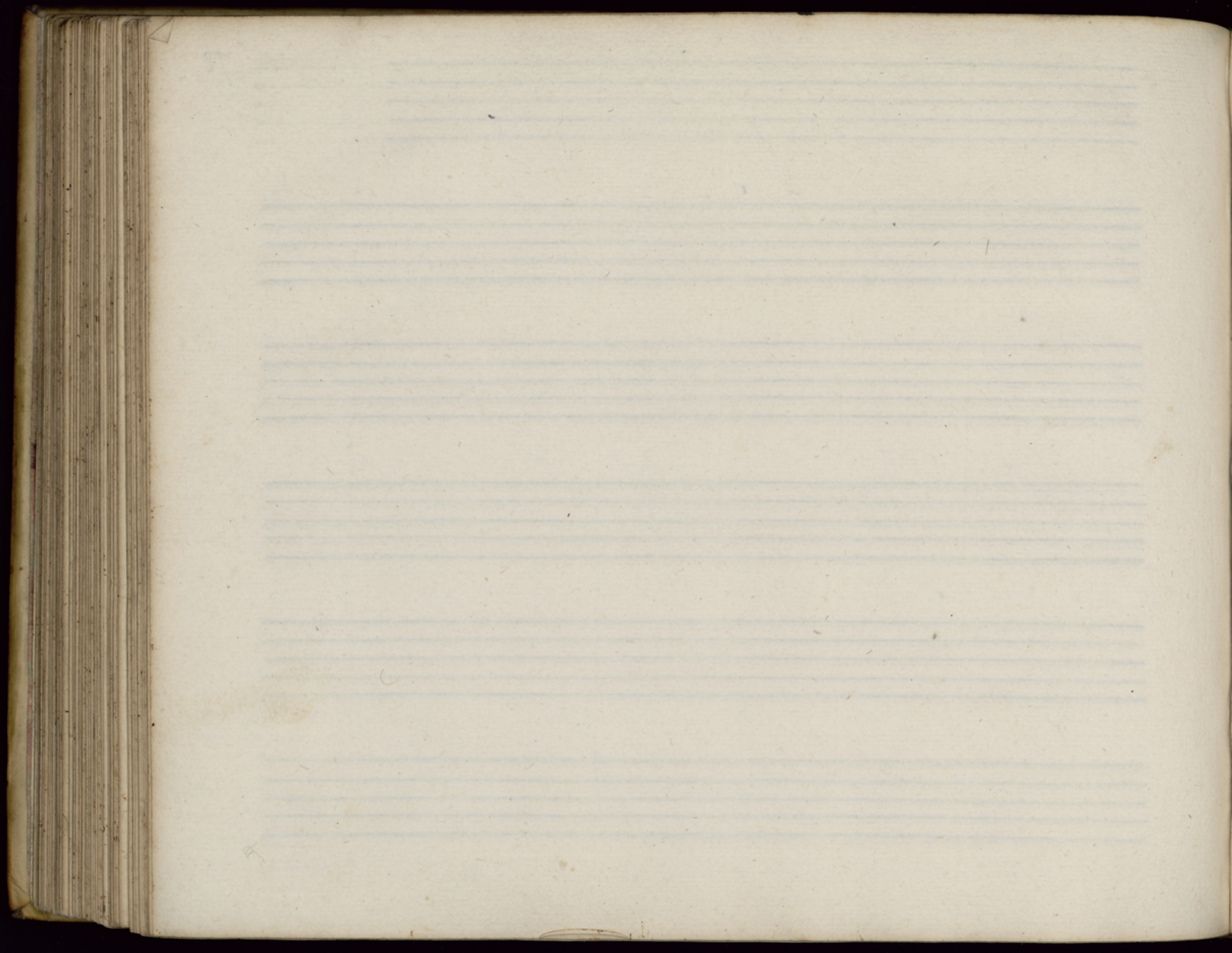




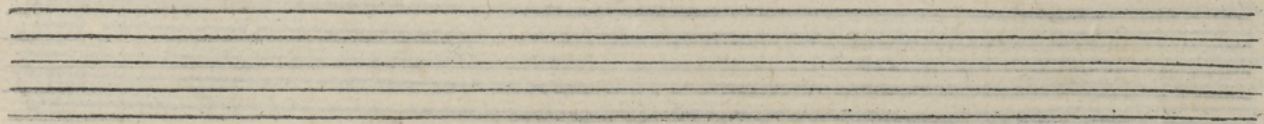
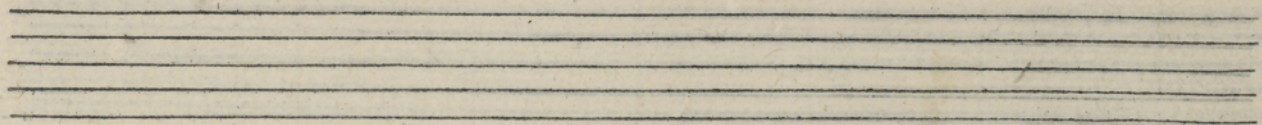
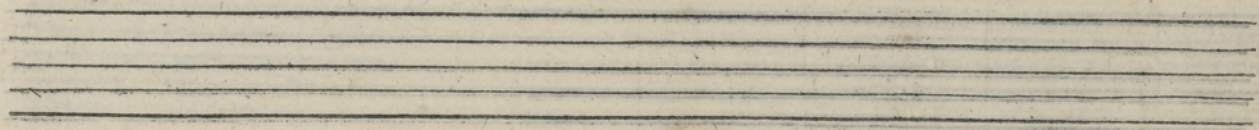
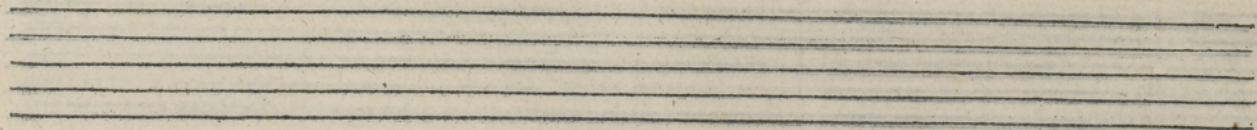
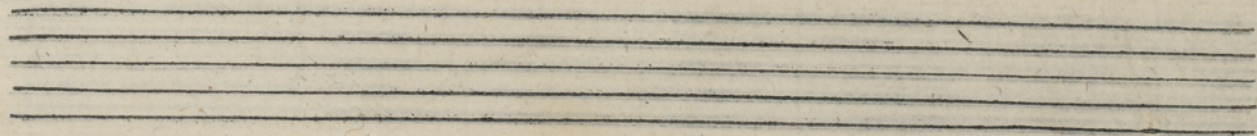
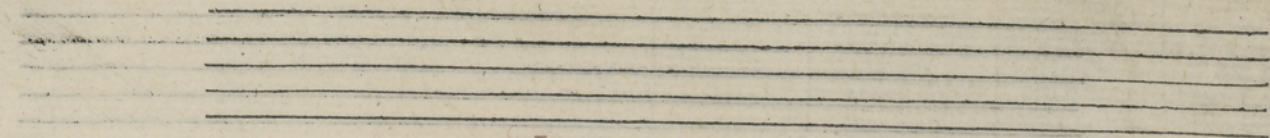




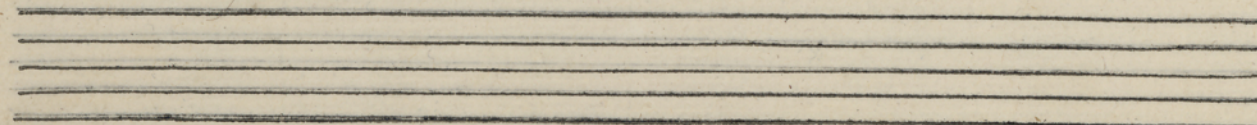
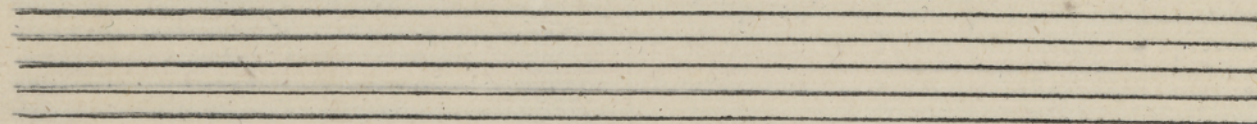
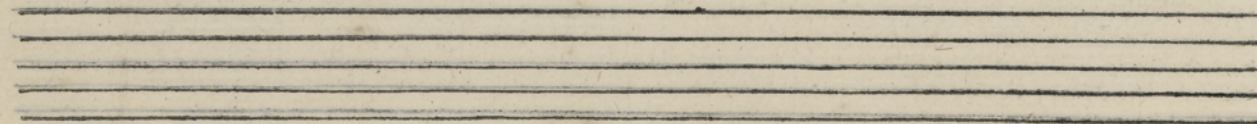
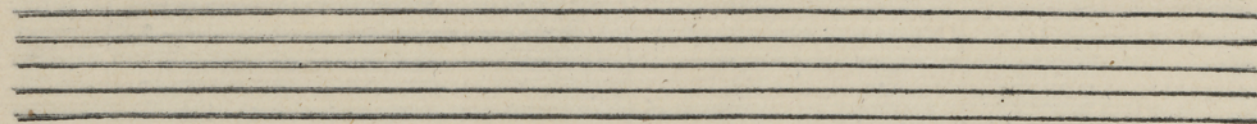
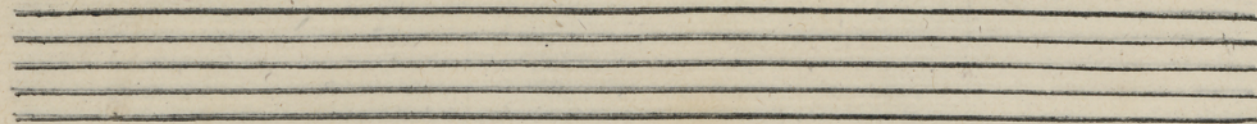
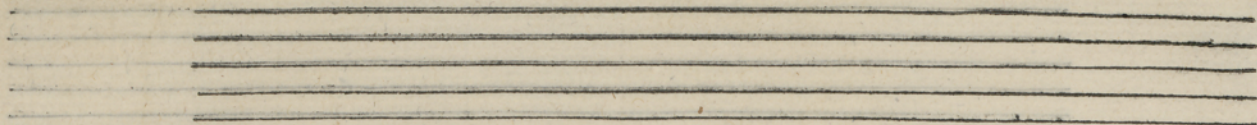




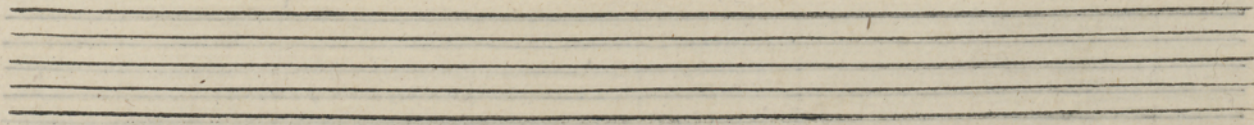
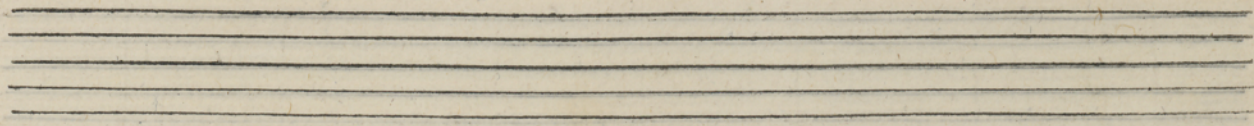
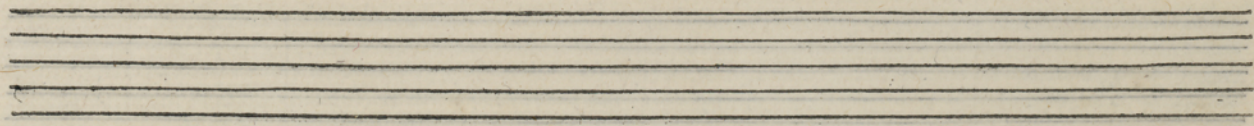
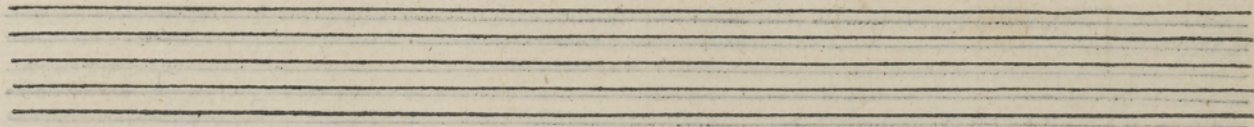
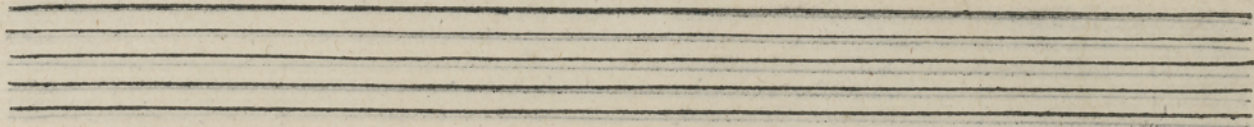
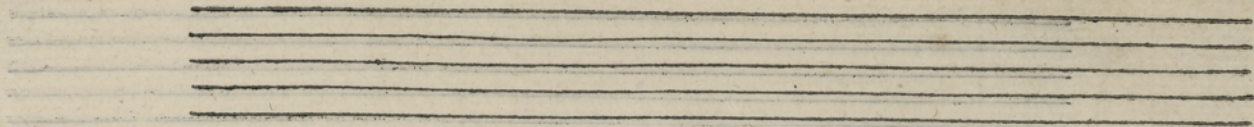




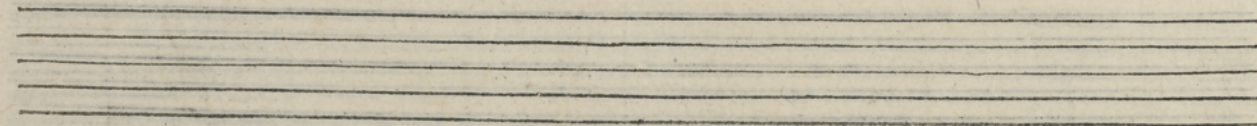
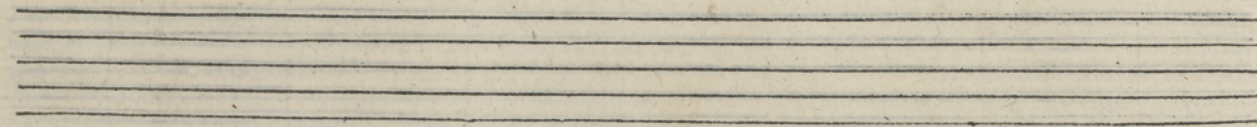
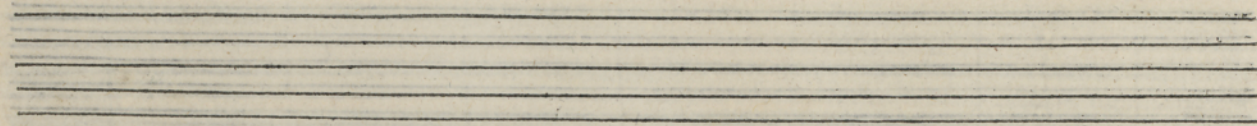
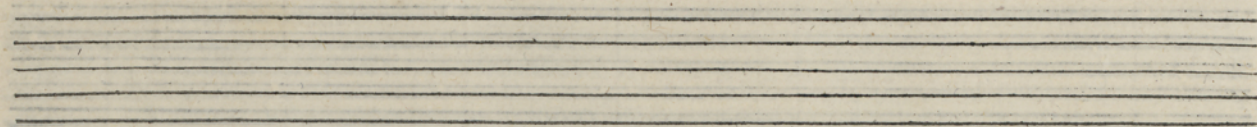
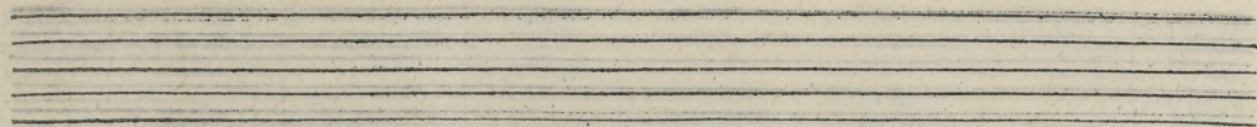
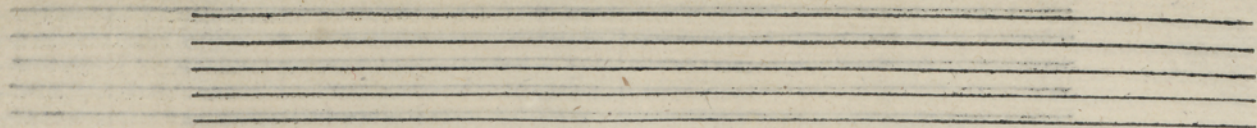












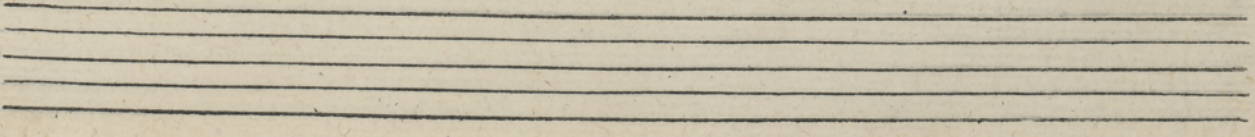
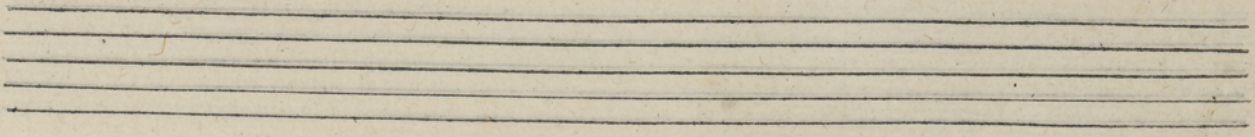
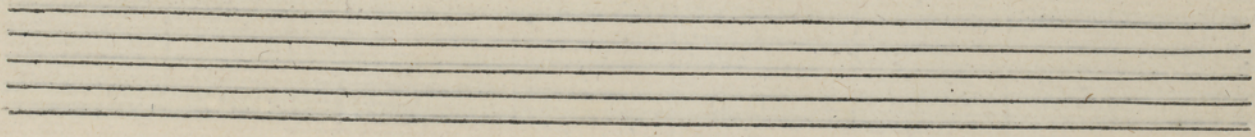
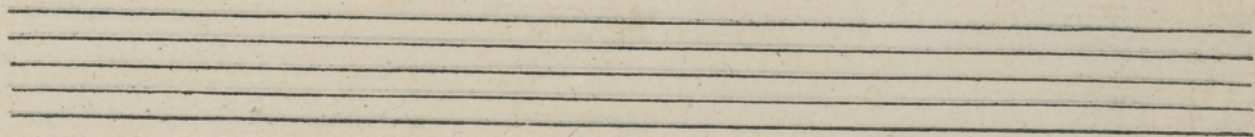
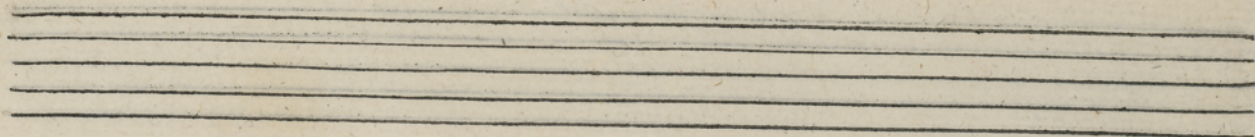
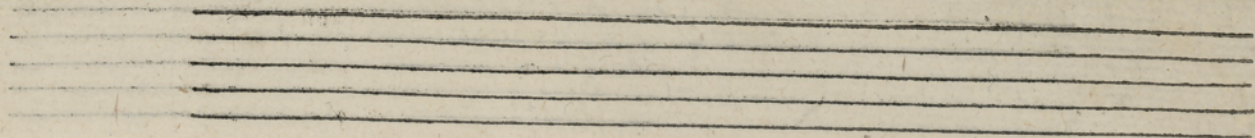




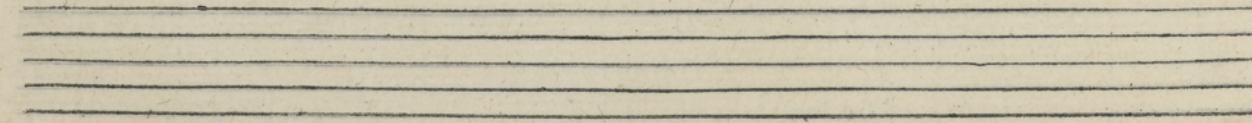
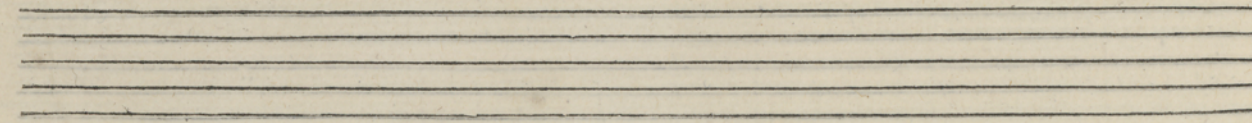
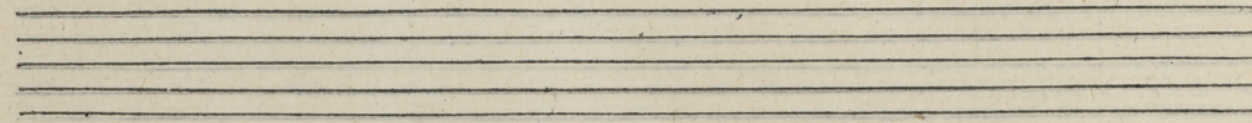
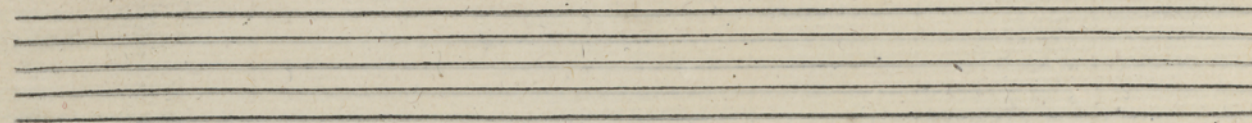
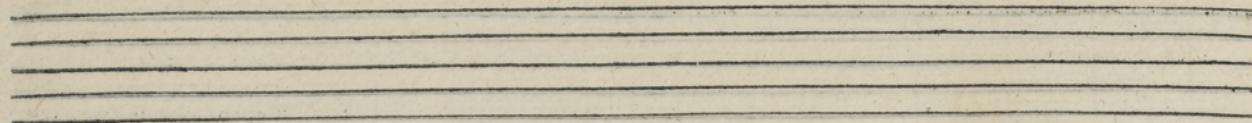
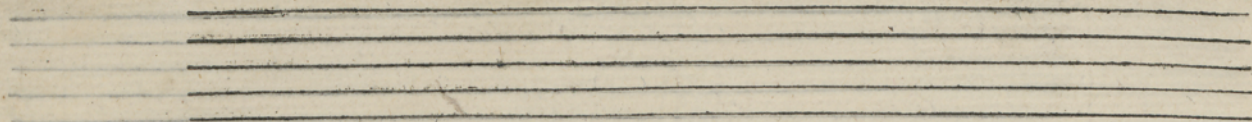


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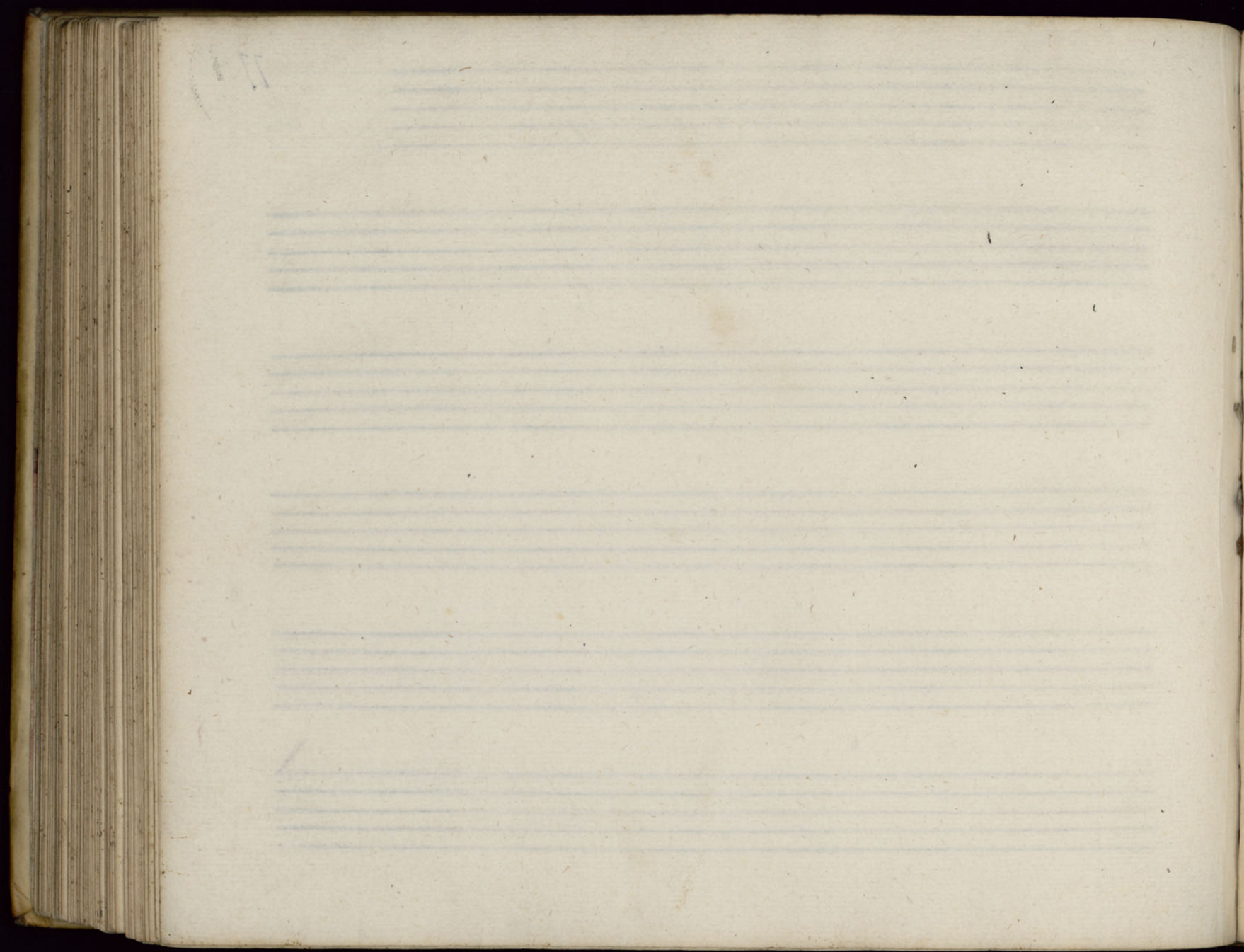




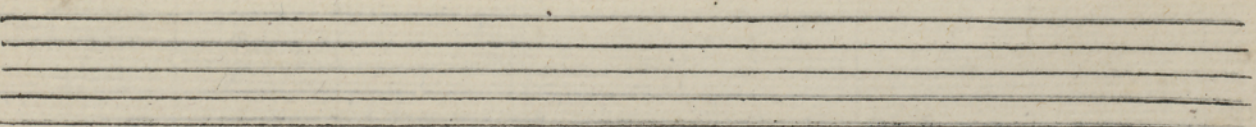
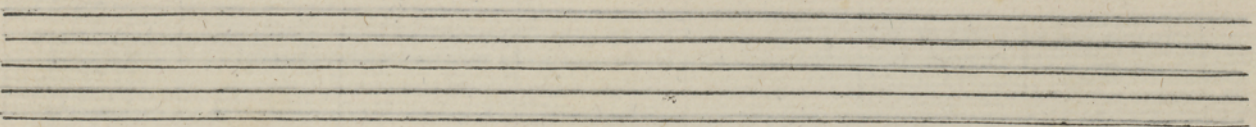
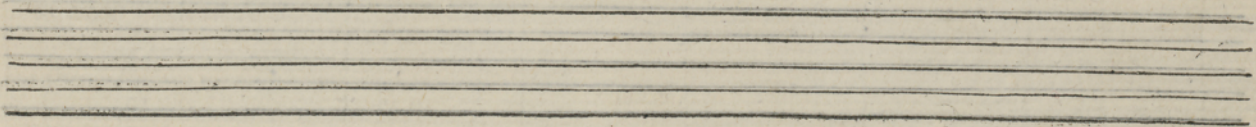
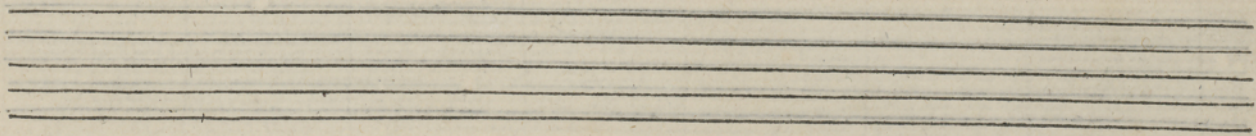
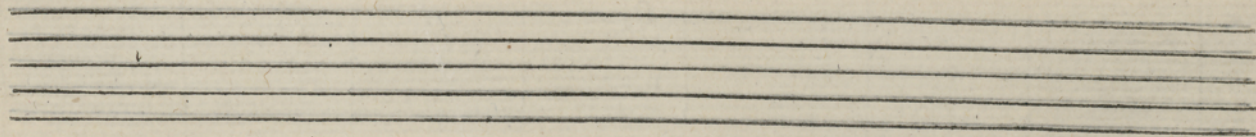
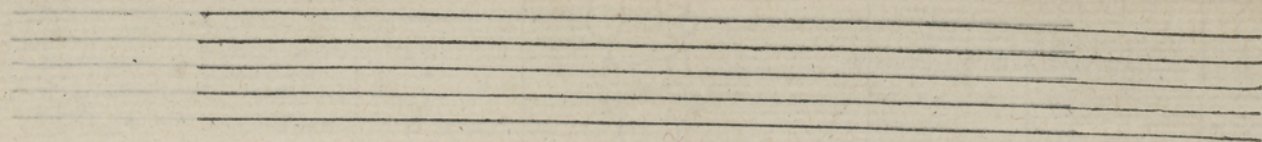




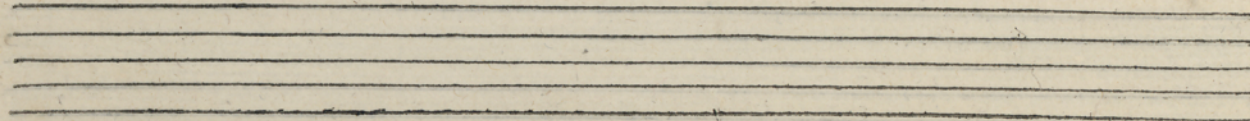
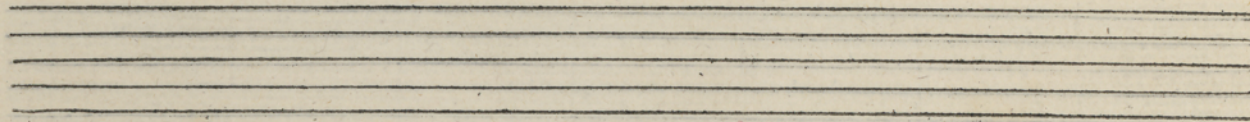
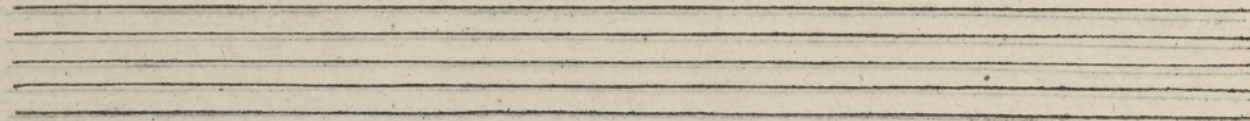
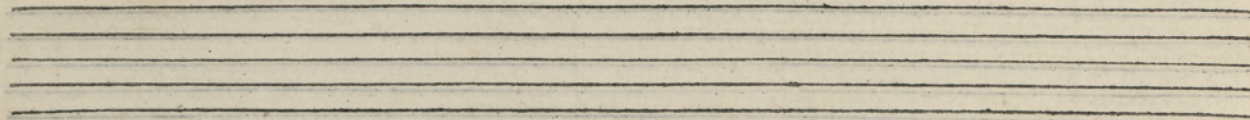
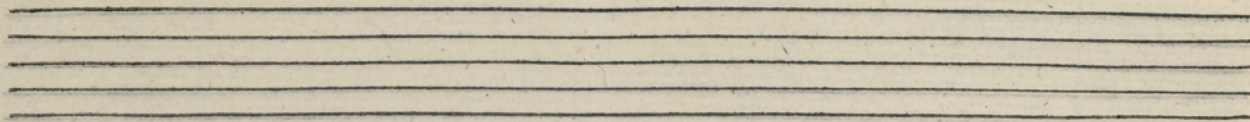
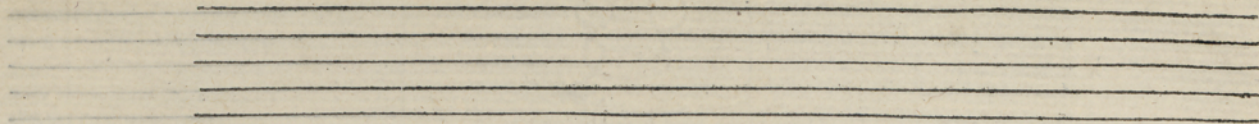








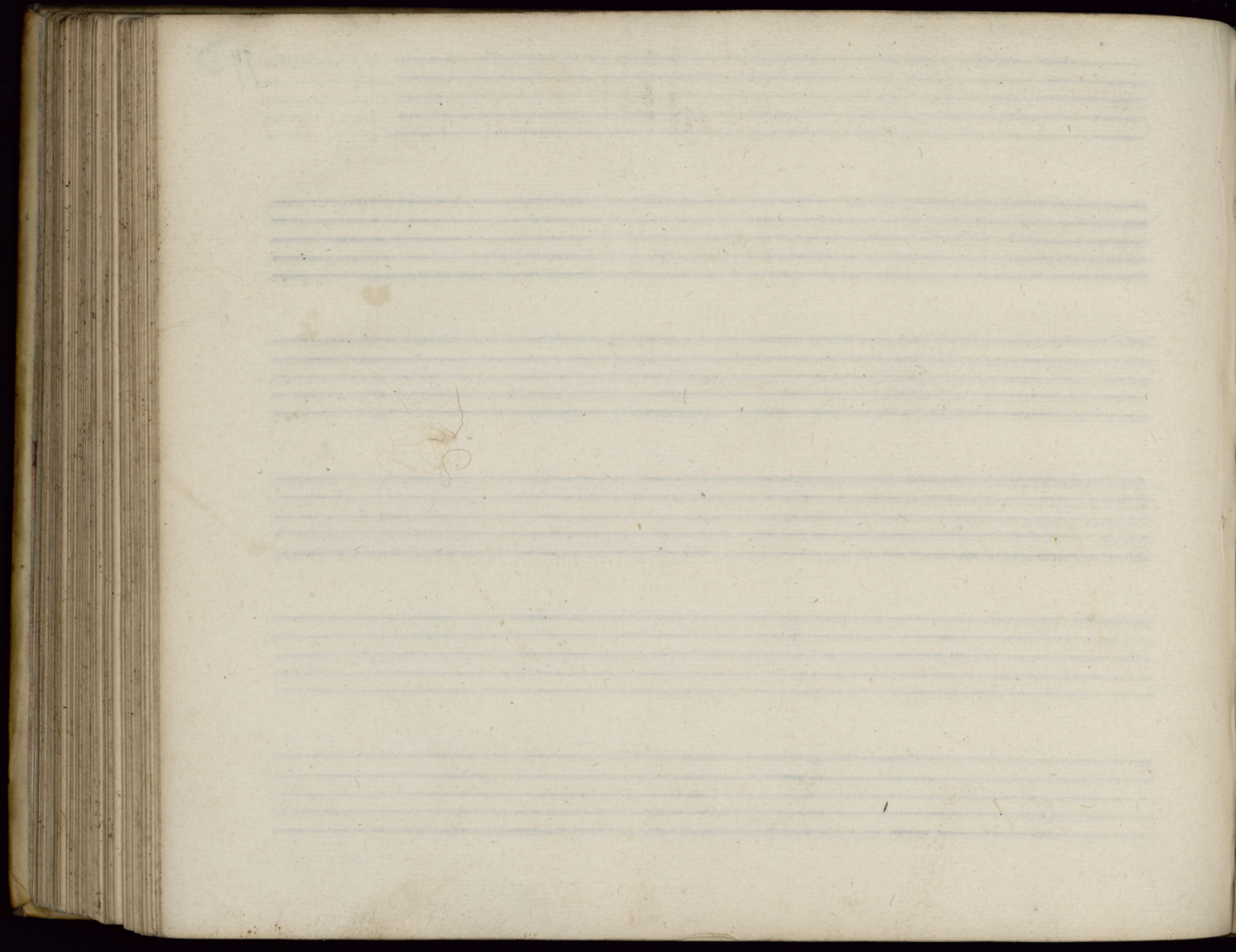




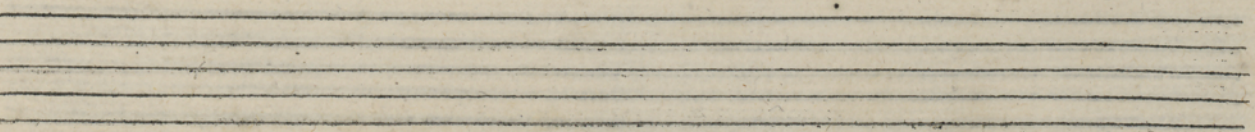
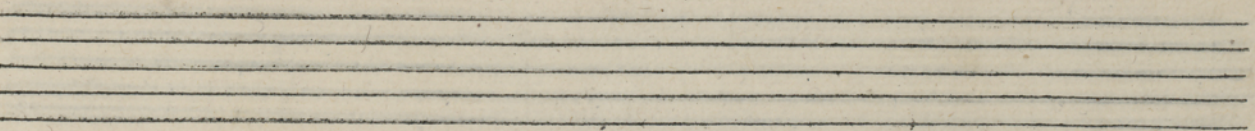
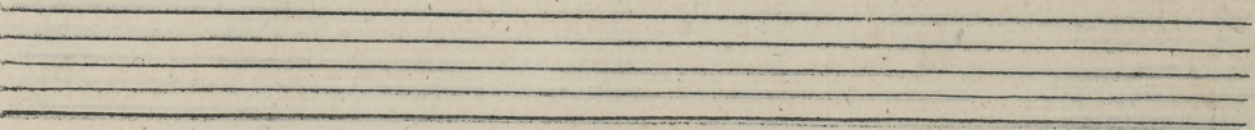
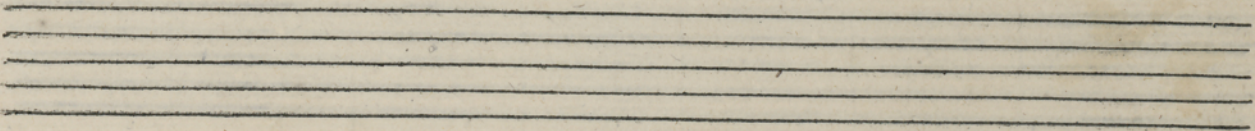
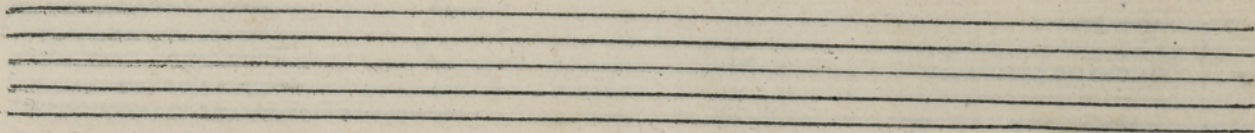
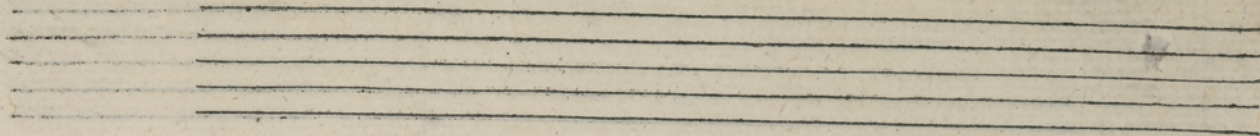




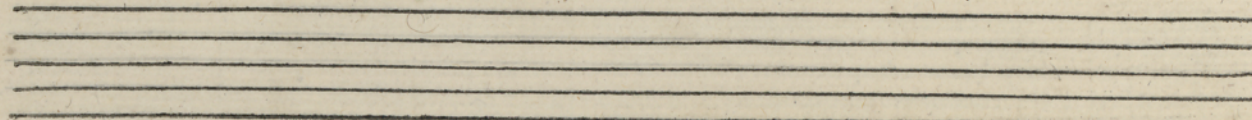
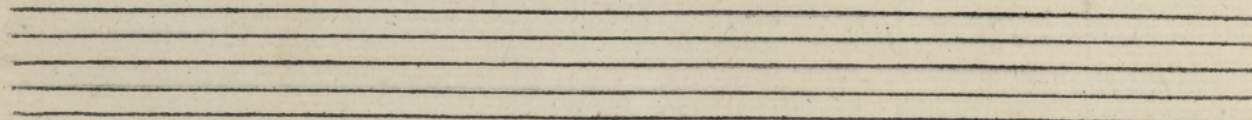
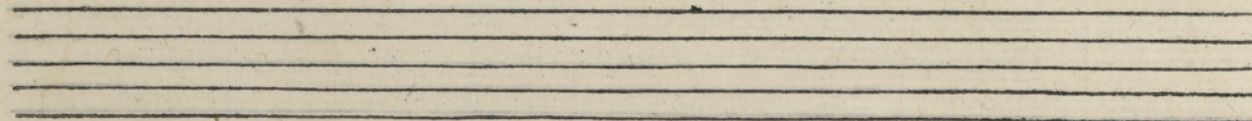
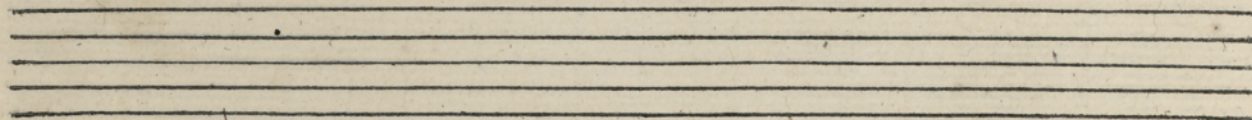
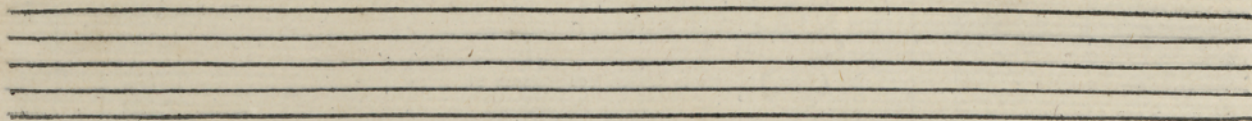
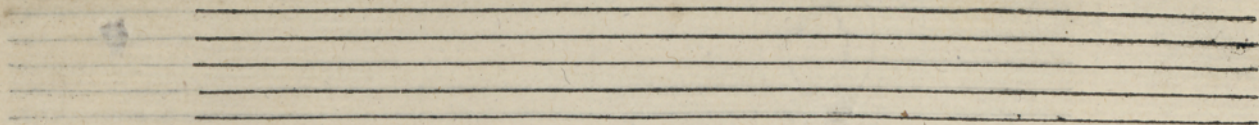




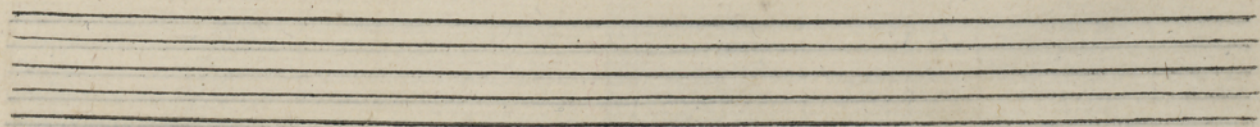
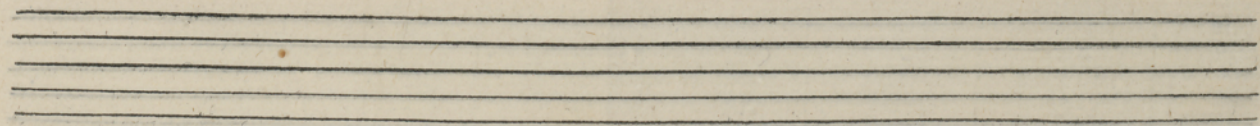
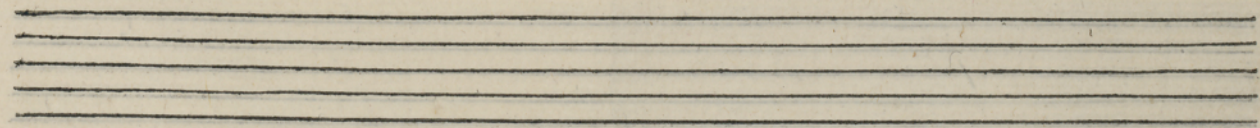
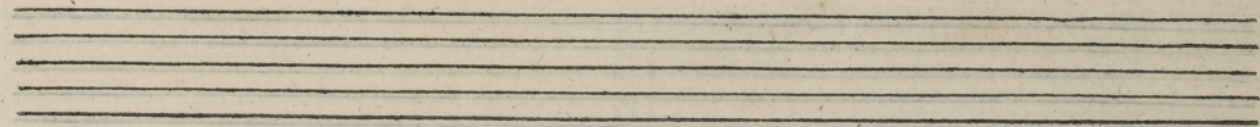
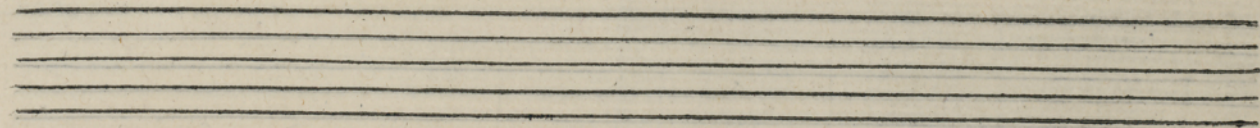
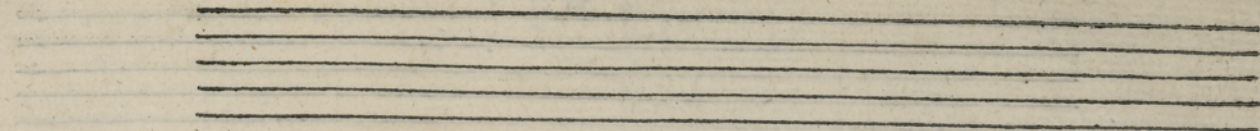




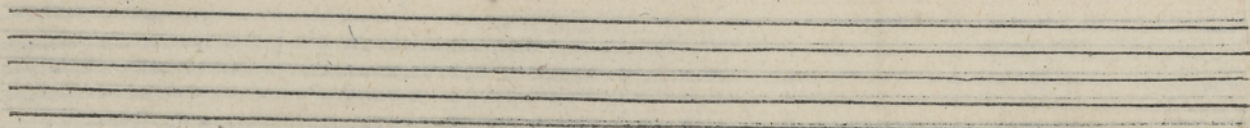
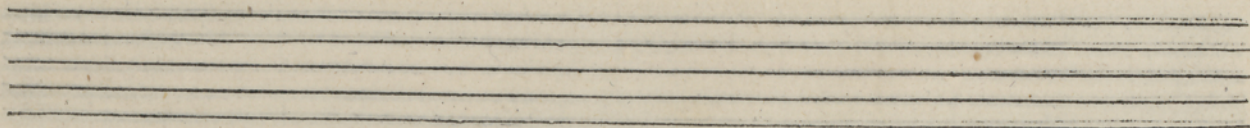
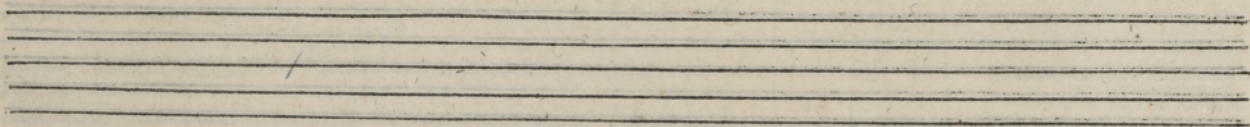
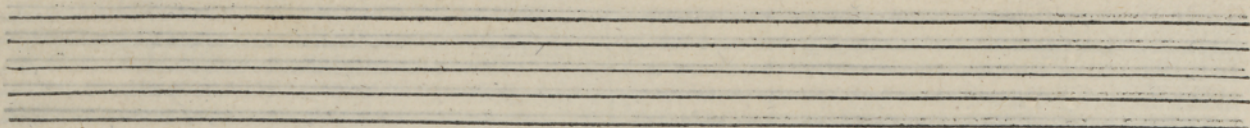
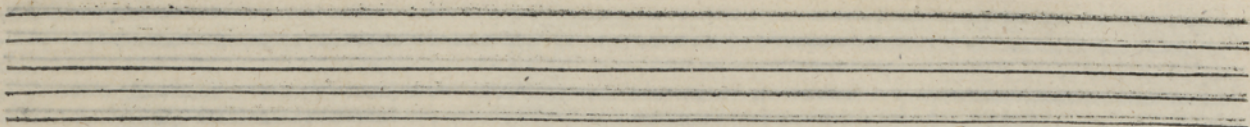
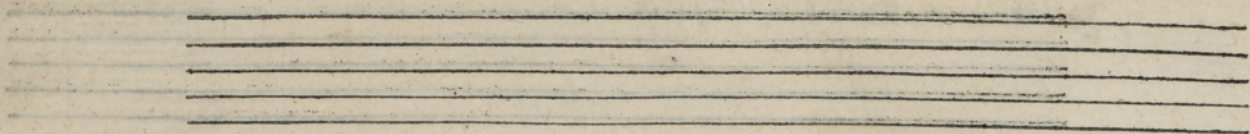












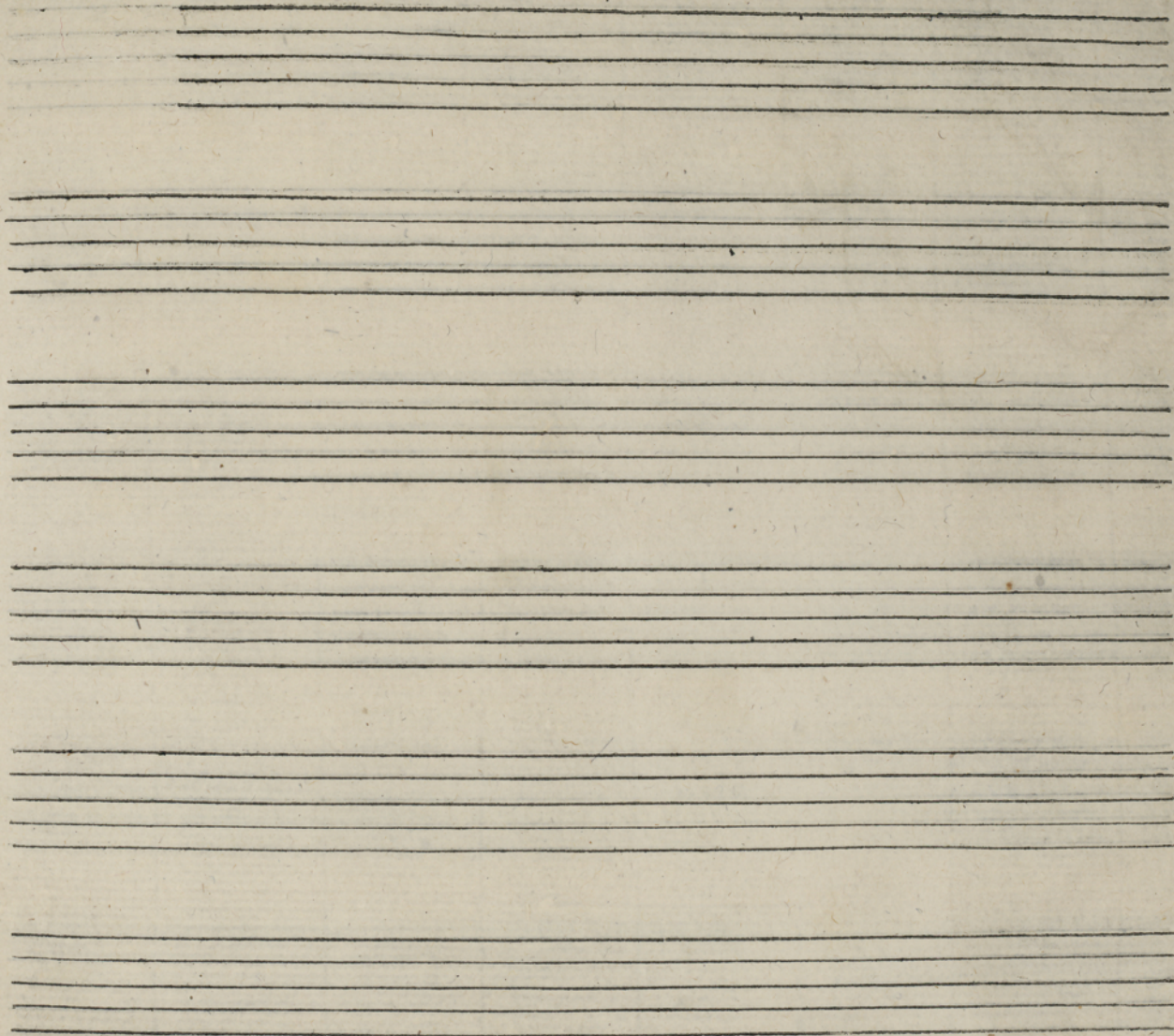


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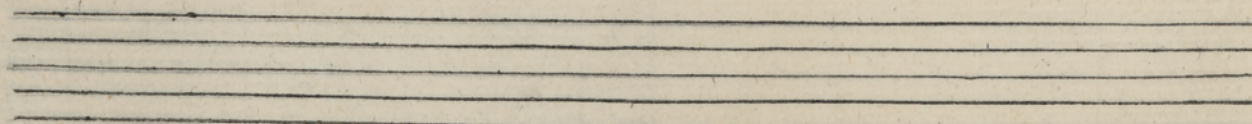
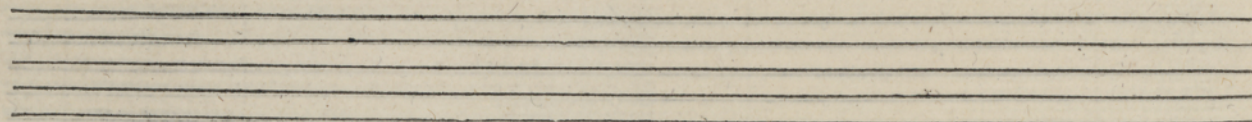
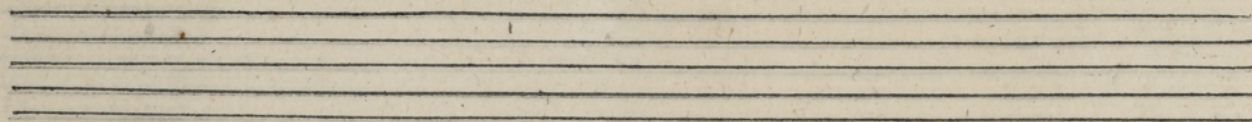
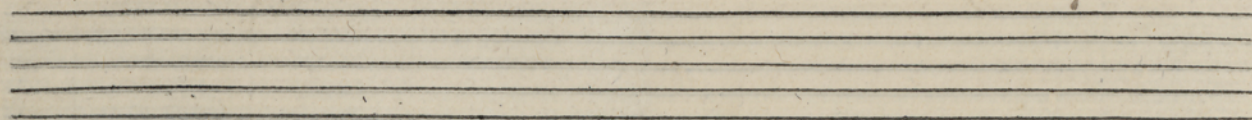
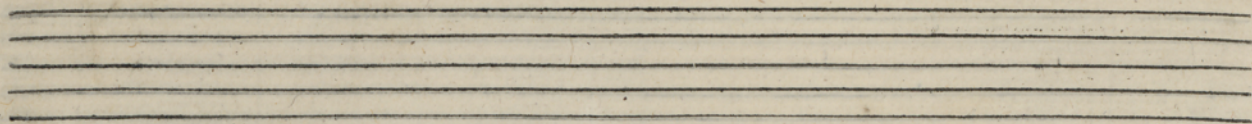
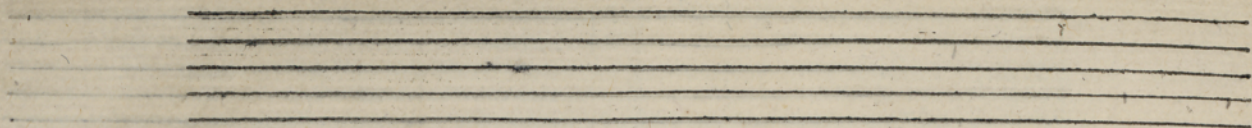


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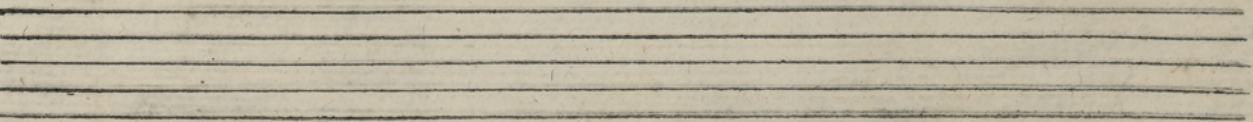
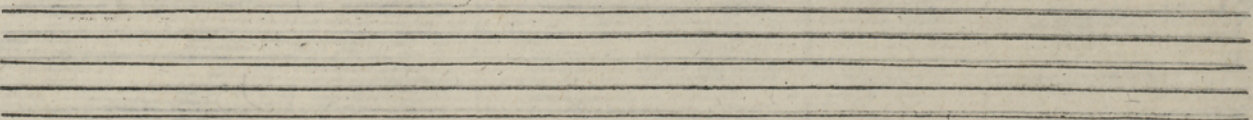
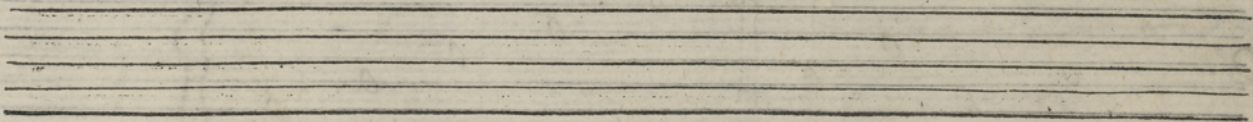
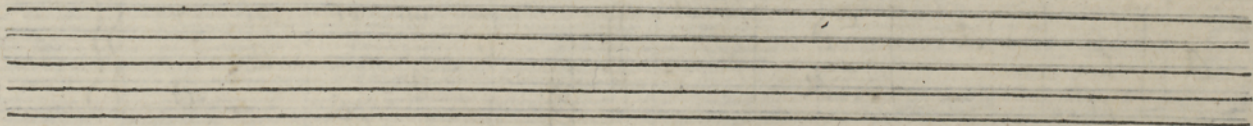
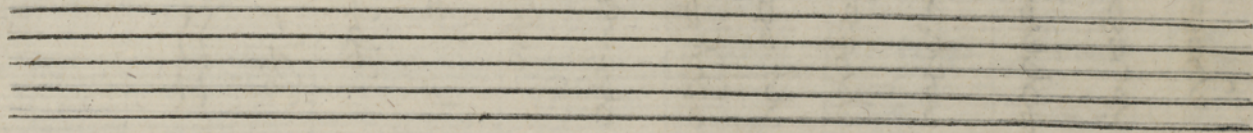
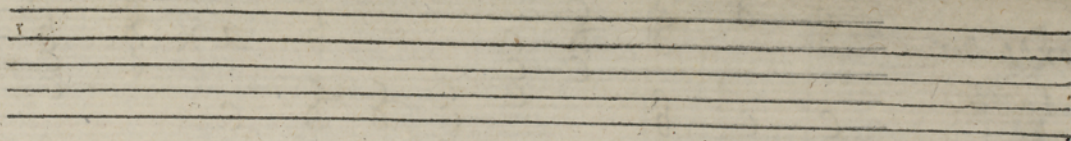














Accords sur la Guitare.

Cordes  
d'Accord

Accord sur le dessus de viole.

Sur la basse de viole.

Sur la Guitare.

Sur les cordes de la Guitare.



Pièces contenues dans ce Livre

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Allons chers enfans. courante. f. 4.

Bergamasque ——— B.

Bocniene ——— B.

Braule de S<sup>t</sup> Nicolas ——— C.

Belle Sylvie. Sarab. ——— 2. b. 3.

Braule de Normandie ——— 10. b.

Braule de la clusite ——— 12.

Braule de Portou ——— 12. b.

Chacona et Ballacalle. A.

Cruel tyran. air ——— 16.

La Chabote ——— 18. b.

Dame Françoise Sarab. ——— 18.

Gavote ——— 14. b.

Grande Quenappe ——— 15.

Dits moi belle Sylvie ——— 1.

Jeux qui voudra ——— 14.

Il est vrai. air en batterie 4. b.

Allemande ——— 20. b.

Lerida ——— 13.

Marion ——— 22. et 23.

Neutendix nous point ——— 8. b.

O vales. Gavote ——— 8.

Pour rendre nos vœux ——— 10.

Sarabande ——— 1. b.

Sarabande douillette ——— 2.

Sarabande ——— 21.

Les petits saults ——— 22. b.

Les Trioblets ——— 22.

Nuit agréable. air en batterie ——— 20.

Les finlantes ——— 17.

Madante. air. ——— 1.

Sous notre orme ——— 6.

Robin et d'humour ——— 6. b.

Vau de ville ——— 11. b.

Les Gris de Lin ——— 29. b.



Fronde premiere	32. b
frondi <sup>ne</sup> 2	33
3 <sup>ne</sup> fronde	33 b
Demain matin	35
ah quil se doux danner	35 b. 36.
A la sante du dieu B.	36 b.
La pauane —	19.
Ballet du Grand dur	41
Sarabande	40. b.
L'pain chaland	40. a. 2
Ballet des marmousets	39.
Batterie double & antenne	38.
L'endiablee —	37. b.
Ballet —	34. b.
L'Espagnolette	34 a.
L'Angloise ou Gigue	38
Petits Faulets de Bordeaux	31
Branle de Bordeaux	30 b.

Allemande	42
pantalouade	42. b
Baller	42 b.
Courante de Constantin	43
Autre courante	43
Bouffonnerie.	44
La Gratioufa	44.
Branle de champagne	32
L'Alhyse	30
Dialogue Sarabande	28 b.
La Royale courante	28
poim de Guerre	27.
Les six visages	26
Clairs fontaines	25
me promenant en jour	24 b.
Quoi voulez vous —	24
Benedicite'	44 b.
Sarabande	45. b.



Allemande 46.

ntournez au marais 46. b

Li cada la qingcole 46 b.

86

29 6 n 26 m no m n n n  
whit 179 hi 160 h n n n  
A 2 m n n n n n n n n





table de gittaro en musique

1 m









11  
L. 200  
F. 11

Tablature de  
Guitare.

Tablature de  
Guitare fait Par  
monsieur Du pille  
Commissaire Des Guerre.  
Demourant Rue de les pironet  
Chez monsieur mascon

L







